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CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

AUGUST 23, 1922

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The NEW YORK CLIPPER

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BROADWAY'S THEATRES INVADDED BY MANY NEW PRODUCERS

Three New Shows, "Manhattan," "Woman Who Laughed" and "Fools Errant" All Put on By Producers New to Broadway—More to Be Seen Soon.

A striking feature of the new season just commencing is the surprisingly large number of productions being made by independent managers, most of whom have never produced on their own responsibility previously. The novice producers are, for the most part, authors and stage directors, who have had produced or have staged plays under the management of theatrical managers of long standing.

Last week three plays were produced, and two of them were presented by new producers. "Manhattan," at the Playhouse, was produced by John Cromwell, who for many years has acted as stage director for William A. Brady; "The Woman Who Laughed," at the Longacre Theatre, which was produced by Miles Murphy, unknown to the theatrical industry; Louis Evan Shipman, famous writer, is the producer of his newest play, "Fools Errant," which opened at the Maxine Elliot Theatre on Monday night of this week.

"Orange Blossoms," the new musical comedy which will shortly open at the Fulton, is being produced by Edwin Royce, famous as having staged many successful shows for many producers, among them Dillingham and Ziegfeld. Frederick Stanhope, well-known stage director, will shortly produce, in association with two other men, an A. A. Milne play, "The Romantic Age." "Shoe Strings," a new revue for the Sixty-third Street Music Hall, is being produced by two new producers, Hurley & Gutman. "The Gingham Girl," new "Love and Kisses," which will open at the Carroll Theatre next Monday, is produced by Lawrence Schwab and Daniel Russell, both new to the legiti-

mate field, the first a vaudeville producer, the other the author of the book of the play. Rosalie Stewart, a vaudeville agent, and Bert French, musical show stage director, have produced a new comedy by George Kelly, "The Torchbearer," which is now trying out in nearby towns. Charlton Andrews, author of "Ladies' Night," is shortly to produce a new play featuring Louis Mann, called "The Dollar Daddy." Menlo and Moore, producers of "Molly Darling," soon to open at the Liberty, are new in the legitimate field, having previously confined themselves to the production of vaudeville acts. Roland West, author, is producing a new play he has written, called "The Black Adventure," which tries out next week at one of the shore resorts.

Explaining the incursion of so many new producers, one legitimate producer of long standing asserted last week that it was caused by the apparent ease with which, last year and the year before, newcomers put over several startling hits. Where previously the successful production of plays was publicly estimated to require business experience of many years, unlimited capital and great technical knowledge, the author, the stage director and the outsider with a little money or acquaintances with money now takes a chance and produces on his own hook, often with disastrous results, and sometimes with great success.

That the new producer does no harm to the business, rather creating more prosperous and busy seasons, is generally granted. The more plays, the more employment.

LABOR DISPUTES SETTLED

Scores of labor disputes have been quietly and amicably settled by the efforts of the Labor Committee of the International Theatrical Association since May. Besides the settlement of contract terms for the new season with the musicians and stagehands of New York and with the musicians for road shows, the Labor Board has secured the settlement of many contracts between resident managers and the local unions in cities and towns throughout the country.

The only major question still unsettled is the terms for the new contract with stage hands for the road. This will probably not be decided until after Labor Day, the president of the International Alliance of Theatrical Stage Employees, Charles Shay, being out of town, and not expected back until that time.

CIRCUS WAR ON COAST

The Ringling Bros. and Barnum & Bailey Circus are in keen competition for business on the Pacific Coast. The Sells-Floto show will play a four days' stand in San Francisco beginning August 24 and the Ringling circus will arrive on September 1 for a three-day stay.

TRY TO DAMAGE NEW THEATRES

CHICAGO, Aug. 19.—Four paint bombs were hurled against the new Selwyn-Harris theatres, now under construction and scheduled to open soon. Enemies of the Landis wage award are held by police to be responsible. The paint did no damage and can be easily removed, according to Max Leichenring, the contractor.

LOVE TWINS IN DOUBLE WEDDING

SAN FRANCISCO, Aug. 19.—Garnette and Lucille Martin, known as the Love Twins, who are appearing with Harry Carroll over the Orpheum Circuit, were married at the same time here last week to George D. Reed, a broker of Hollywood, and Arthur K. Munson, Jr., of Chicago. The double wedding ceremony was performed by Judge J. W. Trout.

EQUITY PLAYERS OPEN OCTOBER 2

The Equity Forty-eighth Street Theatre will open on October 2 with the first production of the recently formed Equity Players, Inc. The executives of the Equity Players are not yet ready to announce the name of the play, but it is known that it is the product of a young American.

GALLI-CURCI THEATRE OPENING

KINGSTON, N. Y., Aug. 19.—Mme. Amelita Galli-Curci, world famous diva who is building a \$200,000 mountain home on one of the loftiest peaks in the Catskill mountains, will be present Friday evening, August 25, at the dedication of Margaretville's new playhouse, which has been under construction for several months, and which has been named the Galli-Curci Theatre in honor of the opera star.

The dedication program will include the names of many famous artists, including Mme. Estelle Leibling, a prima donna who has made Margaretville her summer home for several years.

The new playhouse is of modern construction and will seat 600. It is fireproof in construction and the air in the building is controlled by ventilating fans and can be changed every five minutes. On days when the theatre is not operating, the lobby can be used for community gatherings. The floor of the stage is of hard maple and will make an excellent dance floor.

TO LIMIT STOCK PERFORMANCES

The practice of several stock managers of reducing contract salaries so that when more than ten performances are given a week the extra performance pay only amounts to the regular wages has led Frank Gillmore, of Equity, to suggest that all Equity members playing in stock vote upon a new ruling whereby no more than ten performances shall be given weekly under any circumstances. The majority of stock companies never play more than ten shows a week, but many of the repertoire companies do.

Another feature about rep. contracts which may need revision, according to Mr. Gillmore, is the question of rehearsals. A repertoire manager, in a letter to Equity, asks that he be allowed to rehearse his company three weeks instead of two, paying half salaries for the extra week. Mr. Gillmore asks representatives and other stock managers to give their opinions upon this point.

BURLESQUE TRAIN ON LEHIGH

The Lehigh Valley Railroad has made up a special burlesque train, which leaves New York at 7 o'clock this morning (Wednesday) for the West. The train will carry J. Herbert Mack's "Maids of America" to Milwaukee, James E. Cooper's "Folly Town" to Chicago, Harry Hastings' "Knick Knacks" to Omaha, Mollie Williams' own show to Minneapolis and John G. Jermon's "Hello, Good Times" to Chicago.

Harry J. Doering, city passenger agent of the Lehigh Valley Railroad, will be in charge of the train and will handle the transportation.

The train will be composed of private day coaches, sleeping cars and baggage cars for each company. It will also have a dining car attached.

HEBREW ACTORS TO ARBITRATE

An agreement to arbitrate was reached between the Hebrew Actor's Union and the managers, last week, following the decision of the Union to strike, rather than accept the proposed wage reductions of twenty-five and thirty per cent, made by the managers. Rubin Guskin, manager of the Hebrew Actors' Union, Section one, stated that the outlook for a settlement without a strike is favorable.

"THE EXCITERS" IS CLEVER

ATLANTIC CITY, August 21.—"The Exciters," a comedy in four acts, with Tallulah Bankhead and Alan Dinehart in the leading roles, opened Sunday night at Wood's Theatre for a week's run. The play has considerable amusing action, and appears to be a triumph for the fascinating Miss Bankhead, who shares the honors of the good acting with Mr. Dinehart. Florence Flinn heads the rest of the cast in point of rendering the above mentioned two excellent support.

The play gets its title from a feminine clique called the "Exciters," and at the helm of which is Miss "Rufus" Rand (Miss Bankhead) and her friend Miss Vaughn (Florence Flinn). They seek thrills and excitement and their temperament craves action. Rufus has been left a fortune provided that she marries; if she doesn't marry the money goes to a political organization. Under these circumstances the play opens and Rufus is about to marry Mr. Brown whom she does not love. But she is anxious to please her father and save the estate.

While the "Exciters" are out for a joy ride, a burglar is admitted to the house of Rufus by a butler who is no other than a plant for the crook in the person of Dan McGee (Alan Dinehart). The burglar is seeking a certain pearl necklace belonging to Miss Rand, and is surprised by the return of the auto party, and is forced to hide. Rufus is brought in apparently hurt in an auto accident. Mr. Brown, her fiance, is away and fearing that she will die before her marriage and so lose the estate, she wants to marry someone, anybody. The burglar wants to accommodate the lady and he comes out of his hiding place and risks arrest, for part of the bargain as he had overheard the girl say was for the instant departure of the man she married and also an agreement to a divorce.

The second act shows the room of Rufus who wasn't really hurt in the auto accident at all, but merely tried a ruse to see what sort of a husband she would have. McGee has married her, but scorns her efforts to enthrall him with her beauty. Which naturally arouses her determination to make him love her. He suggests that a good spanking would do her good.

The third act brings on further complications and reveals a Fagin's school for thieves. A business sign serves as a blind. The Rand servant writes a note to Rufus to be present at the thieves' school after McGee won't admit that he loves Rufus. Rufus arrives, the gang suspect treachery at the hands of McGee and lock the couple in a closet. She has a revolver with her and with the aid of the weapon McGee drives out the gang.

In the last act we learn that McGee, who is released from the clutches of the cops, is but an amateur, which gets Rufus sore and she orders McGee away. He returns, however, as a burglar and makes her confess her love for him.

COURT THEATRE LEASED

MONTREAL, Can., Aug. 21.—Loew's Court Theatre, at this city, has been leased by the Loew interests to M. Block, a local man. The house will play pictures. Prior to their leasing the theatre the Loew interests played vaudeville in the theatre.

FAMOUS PLAYERS HITS NEW HIGH RECORD, REACHING 90¹/₈

Stock Has Steadily Been Going Up for Past Month and On Monday Reaches Highest Point in Years—Other Amusement Stocks Do Well

Famous Players-Lasky Corporation, which has been steadily pushed up from below 80 for the last month, hit a new high price for several years on Monday of this week, when it reached 90¹/₈. This is the third time the record of the year, 87¹/₈, was broken since the beginning of trading on the exchange a week ago Monday. On Tuesday of last week it rose to 88¹/₈; later in the week it climbed to 89¹/₈, at which figure it hung on until 90¹/₈ was reached this Monday.

The issuance last week of the regular quarterly dividend of \$2 on the preferred stock was accompanied by the publication of a statement of the earnings of the Famous Players-Lasky Corporation and the subsidiary companies in which it owns 90 per cent or more of the stock for the period of six months ending June 30, 1922. This statement shows net profits of \$2,018,337, which is more than \$1,060,000 under the profits of the same period of last year. These figures, which were compiled after allowing for all charges, including taxes and interest, while showing a loss as compared with the figures for the same period of the year before, at the same time prove that the six months ended on June 30 last, which were in one of the biggest slumps in the history of the company, were weathered exceedingly suc-

cessfully. Consider the many handicaps. The stock traders and investors accepted the report, with beliefs for increased business for the next half year, and the price of the stock kept increasing.

After preferred dividends, the available balance for common stock was equal to dividends of \$15.93 a share on the 206,834 shares of common stock outstanding, as compared with \$26.04 for the first half of last year on the same amount of stock.

On Monday the closing price of Famous Players-Lasky was 89¹/₈, a gain of one-fourth of a point on the day, with sales of 4,700 shares recorded. Last week the unusual volume of trading amounted to 31,300 shares.

Loews, Inc., which is riding firmly within a short distance of its high for the year of 18¹/₈, closed on Monday at 17¹/₈, with 2,200 shares changing hands. This is the same price it closed at on Saturday, although it reached as high as 18 during the week's trading, which amounted to 17,900 shares in all.

Orpheum Circuit, Inc., whose high for the year is 21¹/₈, also came near hitting it on Monday of this week, when it reached 20¹/₈. It closed lower, at 20, with 2,200 shares listed as being sold during the day. Last week the sales recorded were 4,100 shares, the stock closing at 19¹/₈.

SHUBERT UNITS FOR MILES HOUSES

The Shuberts have practically closed a deal with Charles H. Miles, of Detroit, to place their unit vaudeville shows in the Miles Circuit of theatres in Cleveland, Detroit, Scranton and Wilkes-Barre. The deal was temporarily held up when Mr. Miles was called back to Detroit unexpectedly, but he will return the latter part of this week for the completion of negotiations. Lee Shubert, I. Herk and Max Spiegel made the Detroit manager a flattering offer to turn over his properties to the playing of their unit attractions.

At present in Detroit the Shubert unit shows are to play the Detroit O. H., a theatre with but 1,200 seating capacity. The acquisition of the Miles Theatre there will give them a house in a better location with a capacity of 1,900 seats, and also the Regent Theatre in the uptown residential district, with a seating capacity of 2,600.

In Cleveland there has not been a theatre selected for the Shubert units as yet, and the Miles Theatre there will be an ideal one for the playing of this type of attraction. It is located in the heart of the business district and has a seating capacity of 1,900.

The Miles, Scranton, which was completed only last November, seats 2,100. Within the last few weeks a piece of property on Wyoming avenue was purchased by the theatre management, which will be utilized as an additional entrance to the house.

The new Miles Theatre planned for Wilkes-Barre will be located on Northampton street. The plans for this house, which is to seat 2,600, have been completed by Eugene De Rosa, and building operations are to be started early next month, which means that the house will be completed in time to play attractions during the season of 1923-24.

When the deal with the Shuberts is completed late this week, it will mean that their attractions will play the Miles houses in three cities this season, with Wilkes-Barre to be added next season. The theatres, however, will remain under the control of Mr. Miles. He has been one of the most successful vaudeville managers in the mid-west for a number of years and has made a fortune operating his string of theatres in Detroit and Cleveland.

BIG SHOW FOR POLICE DAY

Theatrical folk this year, as customary, are giving their services in behalf of the Police Field Days, to be held September 9 and September 16 at the Jamaica Race Track.

Lieut. Martin J. Regan, president of the Honor Legion of the New York Police Department, is chairman of the entertainment committee, and he is arranging an excellent vaudeville bill, prominent on which will be fifty clowns in costume. The funmakers will be policemen of the regular force which do patrol duty, or direct traffic, etc.

Through the courtesy of Fortune Gallo, Anna Fitzgibbon, Dorothy Jardon and Mme. Tamaka Miura, guest artists with the San Carlo Opera Company, will sing on each afternoon of the Field Days.

Lieut. Regan, who numbers his acquaintances by the hundreds among theatrical folk, is being assured of all possible co-operation by them, and the show put on by him is expected to surpass any police show in the past. Special efforts are being made with the show this year, due to the fact that the police chief of nearly every large city in the world will be in New York for International Police Conference, and Lieut. Regan intends to "show them something."

KELLY WITH CARRILLO

E. J. Kelly, who is at present managing the Oliver Morosco production "Letty Pepper," in which Charlotte Greenwood plays the leading role, will leave that company to take up managerial duties with "Mike Angelo," a new Morosco production in which Leo Carrillo is starring.

"WARNING" NEW EDESON SHOW

Robert Edeson will be starred in a new play, "The Warning," now in rehearsal, which is being produced by Mingold Productions, Inc., with offices in the Knickerbocker Building. Marion Lord will play the feminine lead.

EDDIE CANTOR IN VAUDEVILLE

ATLANTIC CITY, Aug. 21.—Eddie Cantor played last week here at the Garden Pier and this week is at Astoria, L. I. He refused a second week's engagement.

CHICAGO SEASON OPENS

CHICAGO, Ill., Aug. 21.—The new season got under swing here yesterday with the opening of Helen Hayes in "To the Ladies" at Cohan's Grand tonight. Pauline Fredericks opens at the Woods in her first spoken play in eight years. It is a mystery drama called "The Guilty One," written by Michael Morton and Peter Traill. On August 27 "Thank-U" comes into the Cort. This is another of the Smith-Golden successes. On the same night "The Rubicon," with Estelle Winwood, comes to the Olympic. Also on the 27th "The Perfect Fool" comes to the Illinois. In this Ed Wynn will be seen. Several shows are holding over. They are "The Hotel Mouse," "Just Married," "Lightnin'," "For Goodness Sake," Fiske O'Hara and "Her Temporary Husband," with William Courtenay, which is in its last week.

Among new openings scheduled for later in the season are "Good Morning, Dearie," at the Colonial on August 28; "Bull Dog Drummond" at the Powers on September 1; "The White Peacock," with Madame Petrova, at the Playhouse on September 3; "The Cat and the Canary" at the Princess on September 3; "The Circle" at the Selwyn on September 13; "Six-Cylinder Love" at the Harris on September 16; "Bombo," with Jolson, at the Apollo on September 17; "The Blushing Bride" at the Great Northern on September 1; "Hello, Everybody," the first of the Shubert units, at the Garrick on September 17, with Gertrude Hoffman as the star; "The Mountebank of Emotions" at the La Salle on October 2, with Leo Dietrichstein; "The Hairy Ape" at the Studebaker on October 2, with Louis Wolheim, and "The Dover Road," with Charles Cherry, at the Playhouse on October 2.

BONSTELLE STOCK CO. CLOSES

BUFFALO, August 22.—The Jesse Bonstelle Stock Company closed its local engagement here Saturday night with the presentation of "Enter Madame," the Gilda Varesi-Dolly Byrne comedy, with Miss Bonstelle in the title role.

Within the next two weeks most of the theatres here will open for their new season, many of them having been redecorated during the summer.

SUES FOR BILLBOARD SIGN

The O. J. Gude Co., advertising agency, brought suit last week against Earl Carroll, Inc., for \$100 alleged to be due since November 17, 1920. The papers filed in the Third District Municipal Court set forth the claim that the defendant still owes that amount for the rental for one week of a signboard at Broadway and 68th street, when Carroll was boosting his play, "The Lady of the Lamp."

"MOLLY DARLING" POSTPONED

The premier of "Molly Darling" at the Liberty Theatre announced for August 28th has been postponed until August 30th owing to the multiplicity of openings earlier in the week. Messrs. Moore and Megley, the producers, announce that the musical comedy is ready and the box office of the Liberty will be open for the sale of seats on Monday, August 28th.

"UP SHE GOES" NEW BRADY SHOW

"Up She Goes," is the title of the new musical comedy made from "Too Many Cooks," which William A. Brady is to produce this fall. Harry Tierney is writing the score, Joe McCarthy the lyrics and Frank Craven, the original author, is doing the book.

"FRENCH DOLL" FOR PICTURES

Mae Murray has bought the screen rights of "The French Doll," in which Irene Bordoni is appearing. The movie rights to the piece were bought from E. Ray Goetz who is said to have received \$15,000 for them.

COLORED CAST LOSES SUITS.

The forty-two suits for one week's salary each filed by the members of the "Strut, Miss Lizzie" company against Billy Minsky, burlesque producer, and Arthur Lyons, agent, both interested in the show, were decided in favor of the defendants last week by Judge Genung in the Ninth District Municipal Court. The salaries sued for ranged from claims by the chorus men of \$25 each to \$700 by Henry Creamer, producer and star of the show, and aggregated about \$3,000 in all. The law firm of Kendler & Goldstein, of 1540 Broadway, represented Minsky and Lyons at the trial.

Four cases were tried—one for the chorus girls, one for the chorus boys, one for the principals and Henry Creamer's. Each case, it was stipulated, presented a test case. Creamer's testimony was the most important of the witnesses called. When asked if the contract between himself and the defendants did not specify that they were to get, between them, 87¹/₈ per cent of the profits of the show for money loaned to him, and that he was to be solely responsible for all claims and salaries, Creamer said that was true, but that two days after the show opened at the Times Square Theatre Minsky and Lyons made a verbal agreement with him by which they were to assume 100 per cent of the show, and he was to get 25 per cent of the profit, besides his salary of \$700. He said that he assumed, at that time, new duties as stage manager, but Attorney Goldstein proved to the Court that he had previously been stage manager.

The "Strut, Miss Lizzie" case is an unique one, since the troubles between Creamer, Minsky and Lyons have left things in a highly unsettled state. Several weeks ago a suit was filed against Earl Carroll and the Earl Carroll Realty Co., Inc., which owns the Carroll Theatre, where the show is playing, for \$25,000 damages, alleging that Carroll conspired to defraud Strut Miss Lizzie, Inc., which owned the show, of their property. Since the filing of this suit the show has continued to play, although Carroll dealt directly with Creamer, Minsky and Lyons being "declared out," according to Attorney Goldstein.

"Strut Miss Lizzie" will close on Saturday of this week. It is said that for the past three weeks all the chorus girls have been paid a few dollars each week, as the company has been working on the co-operative plan, although the Carroll Theatre received its full rent, \$2,500, and \$900 for stage hands, each week.

"LONELY WIVES" RE-OPENS

"Lonely Wives," the A. H. Woods play which had a tryout in Stamford recently and is coming into the Eltinge Theatre on Thursday of this week, reopened in White Plains on Monday night. It played two nights there and on Wednesday is booked for Waterbury, Conn.

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CHILD LABOR LAW SHOULD EXEMPT STAGE CHILDREN SAYS GOMPERS

Frank Gillmore, of Equity, Goes to Washington to Sound President of American Federation of Labor on Stand—Federal Amendment Empowering Congress to Limit Employment of Children Under 18 Now Before Senate Committee.

That organized labor does not wish the proposed Federal legislation against child labor to extend to the employment of stage children was made clear by Samuel Gompers, president of the American Federation of Labor, to Frank Gillmore, executive-secretary of the Actors' Equity Association when the latter interviewed him on the question last week in Washington. Since the last national convention of the Federation Equity has been desirous of obtaining Mr. Gompers' opinion on this point, and Mr. Gillmore's trip to Washington was made expressly for the purpose of finding out where the labor leader stood on the matter.

Upon his return from Washington late last week, Mr. Gillmore made a statement in which he said that Gompers recognized that the employment of children on the stage was vastly different than the labor of children in the mills and factories. He said that Mr. Gompers believed that children "did not work, but played on the stage."

The child labor issue is now in the hands of the Senate Judiciary Committee, the Federal amendment giving Congress the right to limit the employment of children under eighteen years of age, which was presented by Senator McCormick, of Illinois, last April, having been referred to that body. The previous Federal Child Labor Law was held to be unconstitutional in the United States Supreme Court, the proposed amendment to the Constitution being meant to take its place.

Mr. Gillmore said:

"I had a very interesting talk with Mr. Gompers, and so far as he is concerned he thinks stage children should be allowed to appear in the theatre so long as they are surrounded by proper safeguards and are not exploited by unscrupulous persons.

"Mr. Gompers recognized the very great difference between factory labor for children and their employment on the stage, which is more like play than work and

does not involve any hardship. He realizes this is a very different proposition. We went over the proposed amendment to the Federal Constitution, and if this passes it will be up to Congress to enact laws as to the limitations of child labor.

"Of course, so far as the amendment is concerned the stage child is just one little fish in the puddle. But the future of the stage child means a great deal to us. In a recent labor case the United States Supreme Court held the Federal law unconstitutional, much to the surprise of a great many persons. Then a joint resolution proposing an amendment to the Constitution on child labor was introduced in the Senate by Senator McCormick of Illinois. That was on April 20 last. It was referred to the Committee on Judiciary.

"We feel that the Authors' League and the Producing Managers' Association should work together with the Actors' Equity Association on this problem. All three are directly affected by it, and there is no reason why we should not all pull together.

"If the amendment is passed it simply means that Congress shall have power to limit or prohibit the labor of persons under 18 years old.

"That is the Federal matter. Legislation against stage children in the various States has been a subject we have wanted to take up for a long time. Usually it is fostered by some rabid reformer who raves of the terrible hardship and temptations that beset children on the stage. Legislators consent to vote for these reform measures without ever knowing the real truth. We have wanted to show them the other side of the picture, but we didn't wish to go ahead and fight child labor measures wherever they come up without knowing how organized labor stood on the proposition as it affects the stage child.

"Mr. Gompers has clearly expressed himself in favor of promoting the career of the stage child."

MOSS AFTER ALBEMARLE

Negotiations are now being made between B. S. Moss and the stock company owning the Albemarle Theatre in the Flatbush section of Brooklyn, for the lease of that theatre by the Greater New York Vaudeville Theatres Corporation. The Albemarle Theatre is within two blocks of the present Moss' Flatbush Theatre, and was formerly operated by William Fox, who relinquished his lease during the past summer. The Shuberts were reported to be after the Albemarle, it was recently announced, but these negotiations did not go through.

Under the Keith-Moss direction, the Albemarle Theatre would play a policy of feature motion pictures only. Moss' Flatbush Theatre, which for the past two years has been playing a policy of six vaudeville acts, booked out of the Keith Vaudeville Exchange, and a feature picture, for a full week stand, would in all probability go over to the standard Keith big time policy playing from eight to nine acts for a week's stand.

It is felt that Brooklyn can support another big-time vaudeville house, as at present the only ones are the Bushwick and Orpheum Theatres, and in summer the New Brighton, which is in Brighton Beach. The Flatbush section of Brooklyn has been built up rapidly during the past few years, and can support a big-time vaudeville house, as well as a first-class motion picture theatre. It is the intention of the Keith-Moss organizations to give them both.

EIGHTH WEEK FOR ARENA OPERA

BALTIMORE, August 22.—De Wolf Hopper is now in the eighth week of his all summer of Comic Opera Stock at the Arena Theatre here. The program for this week is the De Koven opera, "Robin Hood." The cast is billed as all-star, the others, besides Hopper, being Herbert Waterous, J. Humbird Duffy, Arthur Cunningham, Alice Mackenzie, Mildred Rogers, Winifred Anglin, and George Dundon. Business is exceptionally good for the summer season here, the productions playing to popular prices with a dollar top.

WALKS OUT OF CABARET JOB

ATLANTIC CITY, Aug. 19.—Kitty Gordon, who was advertised to open at the Bal Tabarin Cafe, managed by Harry Katz, last Tuesday night, refused to work before a handful of patrons in the restaurant, and walked out. Miss Gordon came into the Bal Tabarin about 11 o'clock Tuesday night, and found only a half dozen tables occupied by guests. She waited a while and then declared that she would not work before so small an audience and departed, despite the fact that she was contracted to open that night.

SHUBERTS GETS EMPIRE

FALL RIVER, Mass., Aug. 21.—Negotiations were completed last week by the Shuberts for a five-year lease on the Empire Theatre here, to be used by the Shubert Vaudeville Circuit. The Empire is one of the houses of the Empire Circuit, which was purchased last week by Joseph Lauren, of Boston. It has been playing five acts of family time vaudeville and pictures.

CHORUS GIRLS SUE PERKINS

Edward B. Perkins, who produced, but did not present, "The Ginger Box Revue," was served on Friday of last week with summonses in thirteen actions for salaries brought by chorus girls through Attorney H. J. Farrell, of the Actors' Equity Association. The claims aggregate about \$800, each girl suing for two weeks' salary less \$15 advanced. One of the girls, Bee Smith, alleges that she was paid her salary in full, but that she gave the money back to Perkins, who was going to feature her, so that she could get tickets for a party of friends for the opening night.

The day after Perkins was served Equity received a letter from Perkins in which he stated that he would make a cash settlement of all the claims against him within thirty days.

None of the principals of the "Ginger Box" cast have filed any claims against Perkins with Equity, it was stated by Attorney Farrell on Monday.

Perkins rehearsed his company for the full period allowed, and then opened at Stamford, Conn., coming back to New York and rehearsing another week, after which the company disbanded, Perkins not having been heard of for about a week.

When he returned to New York early last week, he made threats that he would bring libel suits against all the newspapers and individuals who said that he had produced under several different aliases during the last year. He met one of the members of the cast and told him that he had been yachting on Long Island Sound, and had not "disappeared."

Perkins was also the producer of "Suzette" and "The Red Moon," and has claims for salaries still pending against him for both of these ventures. When he started out to produce "The Ginger Box Revue" Equity demanded that he put up a bond, which he did not do. All Equity members were then warned that they accept engagements with Perkins on their own responsibility.

MORE CHANGES IN "SPICE" CAST

Will Oakland, the tenor of the "Spice of 1922" company, left the cast on Saturday night of last week and Bobbe and Nelson, the vaudeville act, joined the show.

James C. Morton, who left the cast of the show the week previous, is strong in his statement that the cause of his argument with Velaska Suratt, which created considerable comment along Broadway, was not due to the fact that he accidentally hit her with his cane as was told. Morton says that the entire trouble was due to the fact that in the parade scene Miss Suratt failed to get into step with him and that it annoyed her. Morton says the cane accident did not occur.

SOLD OUT ON HOTTEST NIGHT

Boston, Aug. 21.—"Shuffle Along," on Thursday night of last week, said to have been the hottest night in forty years in Boston, played to more than the capacity of the Selwyn Theatre, standing room being sold. The night's receipts totaled \$1,840. The week's receipts were over \$15,000.

TWO NEW STRAND THEATRES

Max Spiegel has two new houses in the course of construction in upper New York State. Both houses will be known as the Strand. One is being built in Schenectady and the other in Troy. The houses will cost approximately \$365,000, and will open the latter part of November. Both houses will be devoted to pictures.

ROAD SHOWS DOING WELL

BURLINGTON, Vt., Aug. 21.—Six road shows are now playing in this state and all are doing good business. In addition to these three carnivals and two circuses are playing. The shows are doing the best business, as interest in the carnivals and circuses seems to be lacking.

"ANNA CHRISTIE" ON TOUR

"Anna Christie" with Pauline Lord in the principal female role will go on tour during the coming season. The piece will open its season at the Pitt Theatre, Pittsburgh, on September 4.

"SWIFTY" IS AMUSING COMEDY

STAMFORD, Conn., Aug. 19.—"Swiftly," the new comedy by John Toohey and Walter A. Percival, in which Hale Hamilton is starred, opened here on Friday night. It is the first production of the season made by William A. Brady. While the plot of the play may be rather broadly laid-on at times, the piece runs smoothly to the finish and there are many diverting moments in it.

The time-tried stage theory that the middle class morality is far higher than that of the upper class is the idea upon which the plot of "Swiftly" is based. Virtue, as exemplified in "Swiftly," rises triumphant out of the ashes of a desire for revenge.

Hale Hamilton, as Swiftly Morgan, a dress-suit wearing prize-fighter, makes a fine hero. He is engaged to make a man, physically at least, out of young Jefferson Proctor, scion, as the saying goes of a wealthy family. Young Proctor is trying to recover from the after-effects of too much Prohibition. Returning from Europe Proctor, Sr., and Miriam, his daughter, discover Swiftly in their home in the role of physical culturist. The plot thickens perceptibly when Swiftly agrees to go to the station to meet and ward off a young girl from up-State, named Mary, whom Proctor, Jr., "has done wrong." To his surprise, and consequent rage, Swiftly discovers that the girl is his own sister.

Desiring at first to kill young Proctor, Swiftly finally allows his better judgment to take hold and let strategy procure the better part of revenge. Sister Mary is engaged as Miss Proctor's maid, and Swiftly sets out to win and wrong the sister of the young sot who has so poorly used Mary. The best laid plans, however, go oft amiss, and Miss Proctor offers to elope with him, which is just what happens. Proctor, Junior, doesn't fancy the idea at all, and he goes a-gunning for Swiftly, and meets them as they emerge from a hotel in the morning. Later, when Swiftly tells the Proctors, senior and junior, just what he thinks of them, the gentle truth comes out that they had only gone into the hotel for breakfast, having sat in Central Park, on a bench, all night.

Then young Proctor sees the error of his ways and asks Mary, if she will but agree to marry him. So ends the play; virtue remains undefiled; revenge sought by harsher means, is brought about by the well known hot coal-heaping method and the hero wins out.

Of the others in the piece J. M. Kerrington, who may some day get a part which he deserves, is most suitable in the role of a butler; Anne Winston is sweet as Miriam Proctor, Frank Hatch makes a good Proctor, Sr., and Henrietta Tilman a fine flapper. Besides these, the cast includes, Hale Hamilton, already having been mentioned, Jack Bohn, Marie Shotwell, Ruth Harding, U. B. Collins, and Hal Thompson.

JULIETTE DAY DIVORCED

CHICAGO, Aug. 21.—Juliette Day, leading woman in "Her Temporary Husband," which for several weeks has been playing at the Cort Theatre here, had the "temporary" sort of a husband, from whom she was divorced last week.

On June 18, 1912, she married Quentin Frederick Haig, a New York architect and Judge McDonald granted her a divorce after hearing her testimony.

She told the judge that her husband deserted her in September, 1916, and her testimony was substantiated by Paul Whitney of New York.

"My husband refused to work most of the time we were married," Mrs. Haig said. "I was playing a theatrical engagement and I was forced to do most of the contributing toward supporting the family." She waived alimony and got permission to resume her maiden name.

"BLACK ADVENTURE" OPENING

"Black Adventure," Roland West's new play will open on September 4 at the Auditorium, Baltimore, and play a week's engagement. Immediately after it goes to New York.

In the cast are Lois Bolton, John Arthur, John Westley and Joseph Allen.

SCHOOL TO IMPROVE THEATRICAL MUSIC FORMED BY E. F. ALBEE

Organized to Improve Orchestras in All the Keith Houses and to Put Musical Programmes on Better Scale—S. W.

Lawton Is Head of the School

For the purpose of improving in every way the average orchestra playing in the Keith houses, E. F. Albee has organized the Keith College of Theatrical Music, located in the Regent Theatre building in West 116th street, where the music library of local Keith houses has been for some time. S. W. Lawton is the Dean of the new school.

The members of the college are house musicians of various Keith and B. S. Moss theatres. They are being admitted to the new school and given a course in the fine points of their profession. They will be taught to adjust their music to the particular entertainment being given at a certain time in certain theatres, and also taught the value of tact in their selections of music so that whatever is played will be appropriate.

Those who graduate from the school will be given diplomas, and those who prove to be above the average in their graduating honors will be retained at the school as instructors for the benefit of future pupils. Daily afternoon and evening classes will be conducted during the week, and once a month all leaders, organists etc., and those who hold directing positions will be called together for a conference. Dean Lawton will preside at the conference, and ideas for the betterment of theatrical orchestras and suggestions, etc., will be exchanged. New plans that are contemplated will be carefully tried out before being put into effect in the orches-

tra pit. Adopted suggestions are to be submitted to the entire staff and to Mr. Albee for final approval. It is the intention of Mr. Albee to keep in close touch with all the affairs and developments of the college.

The experience and experiments of Dean Lawton will be used to good advantage. That a standard program for every theatre is not practical, is obvious, due to the attendance and neighborhood that different theatres are patronized by and situated in. Racial and national differences will be taken into consideration by Dean Lawton, in various communities and sections of the country where Keith and affiliated houses are situated, and appropriate programmes prescribed, etc. As most every musician knows, music for vaudeville and music for motion pictures should be different and it is the intention of the Dean to see that all house musicians realize this. In his text books the Dean will show the orchestra leaders the pitfalls into which they may fall if not careful.

Lawton will also visit theatres along the Keith circuit, and as a special prescribe the kind of music which seems to him more appropriate than that used by the house musical director. It is expected that the course will benefit leaders and musicians alike and make on the whole for better orchestras in Keith houses. Lawton has been associated with the Keith Circuit since it combined with Moss.

SOPHIE TUCKER RETURNS

Sophie Tucker arrived in New York last Thursday on the "Homer" and is now at the Claridge. While in London Miss Tucker played ten weeks at the London Hippodrome, being featured in the English revue, "Round in Fifty." She scored a distinct success, using all American material, subject to changes in expressions that would have been unintelligible to English audiences.

In addition to a complete wardrobe, which she will use when she opens her tour on the Keith time at Atlantic City on August 28, Miss Tucker brought along a specially designed cyclorama which was designed and made up for her in London.

Miss Tucker says that American acts are scoring the biggest successes in England at present, citing Al Herman, the Duncan Sisters and Yvette Rugel as examples.

STAUCH WINS DIVORCE DECREE

Louis Stauch, whose Coney Island restaurant is famous all through America, was granted an interlocutory decree of divorce from Mrs. Mathilda Stauch by Supreme Court Justice Gannan in Brooklyn last week. No defense was entered by Mrs. Stauch, who was married to the wealthy restaurateur in 1896 in Manhattan.

The principal testimony at the trial was a deposition made by Mrs. Emma Launt, now ill in the Kings County Hospital, and formerly a housekeeper for Mrs. Stauch. She swore that between October, 1917, and January, 1918, Mrs. Stauch lived in an apartment at 400 Riverside Drive with a man known as Grover Muller, or Grover Wall. Mrs. Launt said they were known as Mr. and Mrs. Muller.

PAM LAWRENCE IS MOTHER'S HEIR

Millie De Leon, who was the original "Girl In Blue," left an estate of about \$1,902 in personality and no will when she died at Bellevue Hospital on August 6. According to her daughter, Pam Lawrence Hughes, in her application for letters of administration, which was granted her by the Surrogate's Court last week.

PRESS AGENT SUES SENNET CORP.

Arthur M. Brilant, a press agent, filed suit last week against the Mack Sennet Comedies Corporation for \$933.33 alleged to be due as salary according to contract. Brilant charges that he signed a contract with E. M. Asher, New York representative of Mack Sennet, on January 23, 1922, by which he was guaranteed twenty-six weeks' employment at the salary of \$175 a week to act as "Director of Exploitation" for Sennet. In the papers filed in the Third District Court through the law firm of O'Brien, Malevinsky & Driscoll, Brilant alleges that he was discharged on June 17, although his contract still had over five weeks to run.

The answer filed to the complaint by the defendant sets up the defense that Brilant breached his contract by devoting a large part of his time to doing work for Robert Vignola, the motion picture director, "whose interests were adverse to the interests of the defendant." It is also alleged in the answer that Brilant derived "secret profits" from the sale of property at the expense of the Mack Sennett Comedies Corporation, which has offices in the Capitol Theatre Building.

ALLEN CO. IN NORTHERN N. Y.

The Billy Allen Musical Comedy Company opened its season last week in Plattsburg, N. Y., and will play the towns in the upper part of the state. The cast includes: Billy Allen, Josephine Forsyth, Gertrude Lynch, Johnnie O'Neil, Virginia Lee, Jessie Bright, Lew Petel, James L. Dempsey, J. Warren Lawler, Abe Sher, and Rube Meyers.

The show is playing week's stands at a top price of seventy-seven cents.

OFFICIALS CALL ON THOMAS

An official call was made on Augustus Thomas, new executive of the Producing Managers' Association, by the officers of the Actors' Equity Association early last week, and a few days later Mr. Thomas returned the visit, attending a meeting of the Equity Council. According to Frank Gillmore, Thomas expressed the hope that the relationship between the two associations would become closer.

PLAYED HIM FOR A SUCKER

Imre Schreiber, a jewelry salesman, who was convicted two weeks ago of assault on complaint of Jean Robertson, an actress of West 76th street on May 9th at her apartment, was sentenced last week to serve 10 days in the workhouse by Justice Ellsworth J. Healy, George J. O'Keffe and Clarence Edwards in special session.

Miss Robertson was with the George M. Cohan show "Madeline and the Movies" which played last spring at the Gaiety Theatre.

In pronouncing sentence Justice Healy said: "In the vernacular of the day this woman played you for a sucker. In this country no matter what a woman does we don't treat her in this manner."

Probation Officer Thomas F. Horan reported to the Justice that Schreiber came to this country about one and a half years ago from Hungary and that he is a graduate of the University of Budapest. He said Schreiber had inherited an estate of \$30,000 and quoted Schreiber as telling him that he had met Miss Robertson in September, 1921, and that up to April of this year he had spent about \$1,000 a week on her. Schreiber recently has been working as a jewelry salesman making about \$40 a week.

According to the report, the night of May 8, Schreiber, Miss Robertson, her chaperone, a Miss Una Holmes, and B. P. Holey, a captain in the U. S. Army, dined in a Hungarian cafe on East Eighty-second street. At 3 o'clock the next morning the party returned to Miss Robertson's apartment. Schreiber started to walk home but when he saw the captain and the two women go up to her apartment on the top floor of the building, he returned and insisted on coming in.

The report stated that Schreiber forced the door to Miss Robertson's apartment and was met by the captain, who was telephoning for the police. It was stated Schreiber followed Miss Robertson to the bathroom and she claimed that he punched her, knocked her to the floor, kicked and choked her and pulled her by the hair.

The probation officer informed the justices that Miss Robertson sailed for Europe on August 15 and that she had filed a suit for \$100,000 against Schreiber, charging assault.

DANCER DID BUT ONE SHOW

CHICAGO, Aug. 21.—Countess Eugenia Velleneaux, formerly of the Mexico Grand Opera House, who opened at the Marigold show on Monday of last week has departed.

The Countess did but one dance at the opening of the "Fall Frolics" and her reception was such that she left immediately afterwards.

BOLTON ON VACATION

R. F. Bolton, director of the Columbia Graphophone Company's recording laboratories left Tuesday for a two weeks' vacation, the laboratories being closed in the meantime, until the day after Labor Day.

F. B. Walker, secretary and assistant to Mr. Bolton also is on vacation, having left last Saturday afternoon.

NEW BRIGHTON CLOSSES SEPT. 10

The New Brighton Theatre, at Brighton Beach, will close its fourteenth season on September 10. The house, which is owned by George Robinson, who also manages it, opened for the current season on May 22. The past season has probably been the best one the house has had in over eight years.

PRESENTS BOOKS TO A. E. A.

Elizabeth Risdon, the actress, has presented to the Equity Players a valuable collection of books about costumes, customs and manners of all countries and periods and also books relating to the history of the theatre in many different countries.

TO APPEAR WITH TEMPEST

Josephine Williams, the famous character actress, has been engaged for a role in "The Serpent's Tooth," in which she will play opposite to Marie Tempest. The show opens at the Little Theatre on August 24.

POLK SUES U. S. PICTURE CO.

Suit was brought last week by James K. Polk, attorney of Washington, D. C., against the United States Moving Picture Corporation for \$37,140, alleged to be due on promissory notes and for legal services. Papers in the action were filed in the New York County Supreme Court, and Polk attached the property of the corporation for \$22,790. Polk names a co-defendant James W. Martin, president of the defendant corporation.

This action marks the latest legal battle in a string of them which started over a year ago with the disappearance of Captain Frederick Stoll, the promoter and president of the United States Photoplay Corporation, which went into bankruptcy, and the assets of which were taken over by the United States Moving Pictures Corporation. The bankrupt concern was floated to produce the picture "Determination," from a story written by Captain Stoll, and over \$600,000 worth of stock was sold to working people and others throughout the country before he dropped out of sight. He was not heard from for over a month, finally turning up in Chicago, but not coming on to New York. The directors of the company then made James Martin president in his place, and shortly after the concern went into bankruptcy, and the picture, which was not more than half finished, was sold for about \$20,000 to the U. S. Moving Pictures Corporation, of which Martin was also made president. "Determination" was finally completed and released for showing several months ago.

Polk was interested in the old company, and is also said to own stock in the defendant corporation.

He charges in the complaint filed in the Supreme Court that on March 29, 1921, in Washington, the U. S. Moving Pictures Corporation made a promissory note over to him and Martin, by which they were to pay \$12,500 on demand, no part of which has been paid, and also another note for \$30,000, payable in 90 days, to himself and Martin, on which \$16,200 still remains due. As Martin has refused to join with him in the action, Polk has named him as defendant, according to the law. He also demands judgment for \$8,440 for legal services rendered, making a total of \$37,140 sued for.

"LAWFUL LARCENY" CAST SAILS

The American cast of "Lawful Larceny," which A. H. Woods will present at the Savoy Theatre, London, sailed Tuesday morning on the Mauretania. Catherine Calvert, Ruth Shepley, Lee Baker, Forrest Winant, Morgan Wallace, Jean Robertson, Clara Louise Chapman, George Harcourt, Lenore Mazzo and George Hanks are included in the company.

BEN AMI FOR NEW PLAY

Ben Ami has been engaged by the Selwyns to play the principal role in "The Mysterious Tales of Hoffman," which will be produced in a short time. Ami is under contract to Arthur Hopkins and the Selwyns made arrangements with Hopkins for the services of the star.

MOROSCO DOING ANOTHER

The Morosco Holding Company of which Oliver Morosco is the head has acquired a new play by James T. Powers, and will put it into rehearsal on the 28th of August, with Powers himself playing the principal role. The play has not as yet been titled.

CHICAGO GETS "HAIRY APE"

The Eugene O'Neill play, "The Hairy Ape," in which Louis Wolheim starred for Arthur Hopkins at the Plymouth last season, is to be seen in Chicago this coming season, with Wolheim in his original role, opening there on September 18th.

SHELLARD PLANS OPERA

Dillon Shellard, who sponsored the Liberty Opera Company here last year, is in Brussels, Belgium, recruiting talent for a new opera company he plans to present here in the fall.

STAGE PRODUCTIONS TO BE FINANCED BY BIG NEW CONCERN

Times Square Investment Co. Capitalizes at \$100,000, Incorporated by Wealthy Financiers—Big Money Behind Venture—Will Finance Legitimate Productions.

The financing of stage productions is announced as the purpose of the Times Square Investment Company, Inc., capitalized at \$100,000, all paid in, which was chartered last week in Trenton, New Jersey. The new concern has no stock for sale to the public and the men behind it are said to be New York bankers and financiers who are prepared to back up the venture with resources many times the \$100,000 the business is capitalized. These resources will be utilized when necessary.

The president of the Times Square Investment Co., is Col. George Ljams, a wealthy financial man of Washington and New York. He is connected with an investment firm with offices in the downtown financial district, and has never before been in any way interested in the theatrical business.

While the new company is not the first to be formed for the purpose of financing stage productions, the Broadway Productions, Inc., capitalized at \$1,000,000, having been started several months ago, the latter concern raised money by conducting stock sales to the public, mainly outside of New York City, the Times Square

Investment Company is a closed corporation, with all its capital paid in.

While financing of motion picture producing concerns is no new thing, it has never been tried out in the realm of the speaking stage. When investment companies finance a film production they exact as security the negative of the film, and also take a large percentage of the rental returns until the money loaned is paid back. It is believed that with stage productions the new company will also control the shows financed until the money loaned is returned.

The first production to receive the financial assistance of the Times Square Investment Company, which has its headquarters in the offices of the law firm of Hess & Kahn, attorneys for the corporation, at 140 West 42nd street, will be a big musical show, which will probably go into rehearsal in September. The name of the producer of the show could not be learned, Charles Kahn refusing to divulge it.

Upon the success of the company depends the carrying out of its intention to build a theatre in New York also, where the shows financed will be played.

EMPIRE CIRCUIT SOLD

The Empire Circuit of Theatres, with sixteen houses, playing vaudeville, road attractions, stock and motion pictures, in Massachusetts, Maine and Rhode Island, was purchased last week for \$1,570,000 by Joseph Lauren, of Boston, Mass. Mr. Lauren is an attorney, and was formerly associated in New York with Lyman Hess, of the law firm of Hess & Kahn.

The theatres purchased are the Strand and Town Hall, Amesbury, Mass.; the Premier and the Strand, Newburyport, Mass.; the Central Square, Waltham, Mass.; the Empire, Nickelodeon, Rialto, Bijou and Academy of Music, Fall River, Mass.; the Strand, Portland, Maine; the Strand, Bijou, Opera House and Colonial, Newport, R. I.; the Rialto, Lowell, Mass.

The Premier Theatre, in Newburyport, the Town Hall, Amesbury, and the Colonial, Newport, play three acts of vaudeville and pictures. The Opera House, Newport, plays five acts of vaudeville and pictures; the Bijou, Fall River, plays stock; the Academy of Music, Fall River, plays road shows, and the Empire Theatre, Fall River, has been playing five acts of vaudeville. The latter house has been leased for five years to the Shuberts for vaudeville.

AISTON OPENS NEW PLAY

Arthur C. Aiston's new dramatic production "The Fly in the Bottle," opened at the Academy Theatre, Scranton, Pa., this week. The piece was written by C. A. DeLima. In an effort to create a sensational title the piece is being billed as "Woman's Greatest Sin." The cast includes Viola Leach, Dorothy Galland, Helen Courtney, Walter Lawrence, Charles Pitt, Charles Stevens and William Sexton. James Castle is managing the company.

LEONARD TO OPEN STORE

Benny Leonard, the lightweight champion, will open a men's clothing store on Broadway within the next two weeks. The location chosen is the Roseland Building, No. 1658 Broadway. A member of one of the big publishing firms is said to be financially interested.

GALLAGHER OUT OF SHOW

"Skeets" Gallagher, who has been rehearsing with the new Carl Carleton show, "Paradise Alley," left the cast on Monday of this week.

TWINS IN COMEDY ACT

CHICAGO, Aug. 19.—Two pairs of twins, two boys and two girls will be featured in the same act, which will be named "Twins," is the greatest novelty of the numerous vaudeville offerings being put out this season by Greenwald and Anderson. The Newton Twins are the girls and the Wolf Twins are the boys. It will be a comedy act which will open Aug. 30. The offering will be seen in the East shortly after.

FRAZEE TAKES COLORED SHOW

H. H. Frazee has taken over the colored revue "Strut Miss Lizzie," which has been playing at the Earl Carroll Theatre. The show will close its engagement at the Carroll on Saturday night and go from there direct to Chicago where it will open at the Cort Theatre for a run. Up to the time that Frazee took the show over, it had been playing the Carroll on a co-operative basis.

STOCK SQUABBLE CONTINUES

Another chapter was added last week to the controversy which has been raging hot and heavy between the Actors' Equity Association and the Actors' Fidelity League over the charge made in the monthly paper published by the latter organization that Equity representatives had attempted to force the management of the United States Theatre in White Plains to bar the United Players, the all-Fidelity stock company which played a short season there several months ago, from the theatre.

Fidelity, the paper published by the Actors' Fidelity League, had stated in a recent issue that Equity representatives had approached the manager of the United States Theatre and offered to lease the theatre over the heads of the Fidelity people running the stock company there. Failing in this, it was charged, the Equity men threatened that they would make the stage hands and musicians refuse to work with the non-union actors.

Equity denied this story, and the last issue of Fidelity came back even stronger. Now Equity has received a statement from W. G. Roosevelt, the lessee of the United States Theatre, in which he declares that he was never approached by Equity representatives with the proposition and threat Fidelity accuses them of. Equity has the letter from Mr. Roosevelt on file at its offices to prove its denial of the Fidelity charges.

NEW POLICY FOR A. & H. HOUSES

SAN FRANCISCO, August 21.—The Ackerman and Harris theatres will go into new policies immediately after all the Loew vaudeville contracts on the Coast will have been filled. The policy will be to play four vaudeville acts, a musical comedy tab, and feature pictures.

Monte Carter and a company of thirty people have already been engaged to open at the State Theatre, in Salt Lake City on September 9. Will King and a company of forty will open at the Hippodrome in Portland, Ore., on October 1. King will present another company during the same week, also numbering forty at the Palace-Hippodrome in Seattle.

These companies will remain in these cities for several weeks, playing musical comedy repertoire, and then move to other cities on the circuit.

SELWYN DECIDE ON NAME

The Selwyns have come to a definite decision on the name for the American production of "Die Wunderlichen Ges Hichten Das Kapellmeisters Kreiser." They at first contemplated calling it "The Mysterious Affair," but being that the basic idea of the piece is "Tales of Hoffman," they have decided to call it "The Mysterious Tales of Hoffman."

"TORCH BEARERS" STARTS

ASSBURY PARK, Aug. 16.—The Little Theatre movement is amusingly, if not cleverly, satirized in "The Torch Bearers," the three-act comedy by George Kelly which received its first performance at the Savoy Theatre here on Monday night. The ambition of the leader of a group of uplifters of the drama to become a stage star, and the rough treatment she is accorded upon her first appearance in public is the main theme of the play.

Mary Boland gives a fine performance as Mrs. Paula Ritter, the leader of the Little Theatre group which is bent upon keeping the sailors away from mischief on their days ashore by presenting a play for them in the Horticultural Hall for the benefit of the Sailors' Home. Her husband, Fred, played by Arthur Shaw, doesn't sympathize with the movement at all, and sees the chance of his happy home being broken up if his wife is allowed to achieve success. The first scene, in the drawing room of the Ritters, shows the amateur actors and actresses rehearsing. It is replete with laughs derived from the caustic comments of husband Fred, who is looking on, and the retorts of the "actors," plus the exaggerated reading of the lines in the play they are getting up in. The second act shows the back stage of Horticultural Hall, on the night of the show, and the comedy here develops a burlesque aspect.

Mrs. Ritter's ambitions are defeated, to Fred's delight, and all ends more or less happily in the third act.

Others in the cast are Mary Gildea, Alison Skipworth, Edward Reese, Helen Lowell, Capt. Douglas Garden, Billy Castle, Booth Howard, J. A. Curtis and Daisy Atherton.

RIVERIA CHANGED TO STERLING

The Riveria Theatre, at St. John's Place and Kingston Avenue, Brooklyn, will be known as the Sterling Theatre when that house reopens on September 4. It is a Keith-Moss theatre, and is booked by Danny Simmons. It will continue with its former policy of split week shows, playing six acts and a feature picture. Herman Whitman, who managed the Boro Park Theatre when that house was under the Keith-Moss direction, will be the manager of the Sterling. Howard and Clark will top the opening bill of the season during the week of September 4.

AGENT SUES ACTOR

Leslie Morosco has instituted suit in the Municipal Court, against Bernard Gorcey, actor, for the recovery of commissions due him for an engagement in which he produced Gorcey in "Abie's Irish Rose." Morosco claims that Gorcey had a contract with him whereby he was to act as Gorcey agent. He secured the engagement mentioned, and then he says, Gorcey refused to pay him his commissions.

L. CANTOR WITH WEBER & FIELDS

Lynn Cantor who has been appearing in vaudeville for the past few months, and who last season was with one of "Blutch" Cooper's burlesque shows over the Columbia Circuit, has been signed as prima donna with the Weber & Fields unit "Reunited," that will play the Shubert Circuit.

"MUSIC BOX" OPENS OCTOBER 2

The new "Music Box Revue" has been scheduled for opening at the Music Box Theatre on October 2. It will open cold, without any road premiere. The entire cast goes into rehearsal on September 4.

SHOW FOR DRESSER & GARDNER

SAN FRANCISCO, Aug. 21.—Louise Dresser and Jack Gardner have been signed by Oliver Morosco. They will appear in musical comedy at the Casino Theatre here, and will open in September.

ACTOR IS NOW AGENT

Tom Kennedy, of the vaudeville team of Kennedy and Burt, who retired from the profession recently, has opened up offices in the Putnam Building as a booking agent.



JACK VALLEY and HIS ORCHESTRA

Has been engaged to take Ray Miller's place at Blossom Heath Inn, Lynbrook, L. I.

VAUDEVILLE

NEW SERIES OF AMATEUR SHOWS FOR VAUDE

MAY PLAY BIG TIME HOUSES

The last of the amateur "follies" will be held at Keith's Hamilton Theatre during the week of August 28, and the following week, beginning September 4, the first of a new series and type of amateur shows will be played at Moss' Coliseum Theatre for an entire week, under the billing of an "Old-Fashioned Minstrel Show." The cast of this show is to consist entirely of boys, and will number fifty.

Following the Coliseum "Minstrel," an amateur minstrel cast will be recruited from the neighborhoods of Moss' Franklin Theatre in the Bronx, and Keith's Greenpoint in Brooklyn. These houses are to play these shows during the latter part of September.

Keith's Fordham featured its "Fordham Brevities," also an amateur local revue, to great success last week. This house will also play a "Minstrel" later in the season, as will the Regent, the Hamilton, the Riviera, and it is also expected that the Prospect will also produce one.

The minstrel show is being given, it is announced, in order to give the boys a chance to show their talents, as the "Follies," "Revue," and "Brevities" consisted mostly of girls.

While many house managers look with doubt upon the idea of amateur shows for a full week in their theatres, and refuse to play them, at the same time, they have been found to be a great factor in increasing business and attendance in every house where the "Follies" were played. In several of them, such as the Franklin, Regent, Coliseum and Hamilton, they boosted business to an extent of \$2,000 and more over the entire receipts of any summer week in those theatres. The Fordham, last week, had an unusual streak of hot weather to contend with all week long, and yet managed to do almost capacity business every night of the week, with Chris Eagen's "Fordham Brevities" as the main attraction.

Thus far, all these amateur shows have been confined to the split week houses. The new amateur "old-fashioned minstrel show" will be watched carefully by the managers and bookers of all the houses, including the big-time. In all probability, should they be successful, the idea will be recruited to the big time theatres, for it makes an inexpensive, yet very effective, draw for any theatre in a residential section.

COLONIAL OPENING POSTPONED

B. F. Keith's Colonial will reopen on September 18, instead of Labor Day, as announced last week. The house is undergoing several alterations which have not been completed as yet.

The Alhambra will reopen on Labor Day, although it is stated that there is a possibility of this date being postponed, if a decision to change the policy at this house is made. A definite decision will be reached this week.

The Royal Theatre, in the Bronx, will also reopen on Labor Day, this being definitely set under the former policy. A condensed version of Langdon McCormick's "The Storm," with a cast of ten people, will headline the bill.

A. R. A. TO HOLD DINNER

The Artists Representatives Association, consisting of those affiliated with the Keith and Orpheum circuit, will hold its first annual dinner and dance at the Astor Hotel on October 31. A committee of entertainment has been appointed to arrange a program for the affair.

ANOTHER OLD TIMER ACT

"Favorites of the Past," another old-timer act, will open at the Palace Theatre, Port Richmond, on August 25. The act is on the style of the "Stars of Yesterday" offering, which started the vogue of old-timers' acts, and is by Milton Hocky and Howard J. Green, who wrote and produced the "Yesterday" act. In the cast of "Favorites of the Past" are Charles A. Loder, Carrie Scott, John A. Donahue, Katerina Marco, Harry Bartlett and Cora Singlehurst.

FLATBUSH RE-OPENS SEPT. 4

Ted Lewis and his band will headline the bill at Moss' Flatbush Theatre, in Brooklyn, when that house reopens for the season on September 4. Other acts will include Laura Pierpont and Company, Joe Darcy and Fridkin and Rhoda. The theatre will play six acts and a feature picture for a full week stand, continuing its former policy.

CORRINE TILTON RETURNING

SAN FRANCISCO, Aug. 21.—Corrine Tilton (Mrs. Bert Levey) will leave here for New York shortly to resume her tour of the Orpheum and Keith circuits, which she gave up when she married Bert Levey. She intends to do the revue which she did last season, with new people in the cast.

FISHER MADE GENERAL MANAGER

Ed Fisher, who was formerly booking manager of the New York Pantages office, and was recently relieved of that post by Ed Milne, has been appointed general manager of the entire Pantages Circuit. After a short vacation at his home in Seattle, he will take up his new duties.

CALUMET OPENS SEPTEMBER 11

CHICAGO, Aug. 19.—The Calumet Theatre at South Chicago will open its season with vaudeville on September 11, playing five acts, with three different bills each week ("three splits") and will be booked by Walter Downie of the Western Vaudeville Managers' Association.

DYER HAS NEW ACT

Johnny Dyer, who just returned to New York from the coast, where he has been working, has written a new act for himself, called "Manhattan Hatters." The piece, which calls for seven people, will be produced by William Brandell with Dyer heading the cast.

DOOLEY-MORTON ACT OPENS

Gordon Dooley and Martha Morton who were recently married, made their first vaudeville appearance together on Monday at Proctor's Mt. Vernon Theatre. They are introducing some new and some old material besides some original ideas in their new vehicle.

MYERS TO MANAGE CRITERION

BUFFALO, N. Y., Aug. 21.—Sol Myers, who managed the Criterion Theatre here last season when it was playing pictures, has been again appointed manager of the house. The Criterion will play Shubert vaudeville during the coming season.

I. R. SAMUELS BACK

I. R. Samuels, the Keith booker, has returned from his European tour where he spent six weeks in France and England for the Keith office but did not sign any acts for the coming season.

KEITH VAUDEVILLE AT ERIE

ERIE, Pa., Aug. 14.—The Colonial Theatre at this city will open on September 4 with "pop" Keith vaudeville. The house closed early last Spring due to poor business.

LIGHTS CLUB BENEFIT NETS \$5,000

BIG SHOW AT FAR ROCKAWAY

Between five and six thousand dollars were netted for the benefit of the Lights' Club, at the performance held at the Columbia Theatre, Far Rockaway, on Sunday night, August 20. The theatre, and the regular bill which played there, were donated through the courtesy of B. S. Moss. Seats sold at \$3.30 and \$5.50, with one hundred and fifty patrons who purchased seats at \$10 each. Among the latter were Mr. and Mrs. Randolph Hearst, Mr. and Mrs. Theodore Roosevelt, Jr., and J. J. Murdock. The house was filled to capacity.

Raymond Hitchcock, Victor Moore and Loney Haskell officiated as Masters of Ceremonies, and took turns in introducing the various acts, and in ad libbing between turns. Among the artists who appeared, not only in single specialties, but in sketches in which several of them worked together, were Lionel Atwill and Company, De Lyle Alda with Donnelly and Tierney and her company, Barney Bernard, Bob Hall, Hamilton and Barnes, Loney Haskell, Jane and Katherine Lee, Neilan and Bailey, Marion Brinn, Marshall Montgomery, McFarlane and Palace, Andrew Mack, McConnell and Simpson, Jerome Mann, Will Rogers, Pat Rooney, Roy and Arthur, Fred Stone, Bert and Betty Wheeler, Lillian Walker, and Belle Baker.

The success of the benefit will practically cover all the losses which the Lights' Club sustained with their circus tour in July. However, it is the intention of the club to hold several other performances, as it is necessary to make sufficient money to pay the expenses for the coming year of the organization. Ordinarily, the circus tour, and the one benefit performance held every year, were sufficient to do this with. A vaudeville tour will be arranged for the month of September, which will include the best known artists who are members of the club, and which will play such towns as New Rochelle, Bayside, Great Neck, Long Beach, etc.

A feature of the vaudeville tour which is being planned, will be a midnight show to be held at Keith's Palace, within the next few months. For this show, it is intended to have special scenes written which will include as well-known performers as those who appeared at Sunday night's benefit.

BIG TIME FOR PROCTOR'S, NEWARK

Proctor's Palace Theatre, in Newark, will go into a policy of big time vaudeville, playing eight and nine acts each week, after a year's operation under a split week policy. The theatre formerly played big time, but at the beginning of the 1921-1922 season was switched to the split week basis, playing eight acts each half of the week. Lawrence Goldie books the house.

THE WEBER & FIELDS UNIT

The Weber and Fields Unit Show in which the two comedians are to appear will open at Hartford, Conn., on September 3rd. In the cast will be Charles T. Aldrich, Lynn Cantor, the Two La Dellas, and "Tulip Time." The revue will be called "Re-United."

"COMFORTS OF HOME" FOR VAUDE.

Henry Bellit and Walter Brooks have obtained from W. J. Lederer through the office of Samuel French, the sole and exclusive rights to produce a tabloid version of "All the Comforts of Home" in vaudeville.

AFTERPIECE BREAKS HOUSE

LOS ANGELES, Aug. 19.—The Hill Street Theatre's box-office record made last year by Singer's Midgets, was bettered by \$2,000 last week when Trixie Friganza, the Minstrel Monarchs, an old-timers' act, and other acts playing the house appeared in an afterpiece, staged by Billy Tate, called "The Schoolday Revue." The local newspapers gave much space to the "novelty," special attention being called to the fact that the Minstrel Monarchs, all around seventy years of age, and Miss Friganza were the "pupils" of young Tate.

QUAID MANAGING THREE

Bill Quaid, during the past week and the current one, has the distinction of managing three theatres in three different cities at the same time. Quaid is supervising manager of the Fifth Avenue Theatre, in New York, has been managing Proctor's Mount Vernon for several months at the same time, and is now also managing Proctor's Yonkers theatre during the absence of Pat Garyn, who is on his vacation. Quaid makes all these "sleeper jumps" with the aid of his "flivver."

SAVOY PLAYING VAUDEVILLE

LOUISVILLE, Ky., Aug. 19.—The Savoy Theatre, at this city, is open once again, but this time it is playing vaudeville and pictures. This house several years ago was known as the Buckingham and played burlesque shows. The policy was then changed to road attractions and the name of the house to the Jefferson. Now under the name of the Savoy, the vaudeville policy was inaugurated with Jim Dawson, the local agent booking the house.

"CLOWN NIGHT" CLAUSE

Acts contracting to play the Lincoln Theatre, in Union Hill, during first halves, will find a clause in their contracts calling for their appearance in an afterpiece, or "clown night" on Tuesday evenings. This is a new clause, recently injected as the result of several experiments with "clown nights" at that house which caused the management of the theatre to make them permanent. Fally Markus books the house.

TEMPLE REVERTS TO OLD POLICY

The Temple Theatre in Rochester, will revert to its original policy of Keith vaudeville, playing a full week stand, on September 4. Carl Lothrop books the house. The Temple has been operating with a stock company all through the summer months, playing to good business. The stock company will close on Saturday, Sept. 2.

LOEW REOPENING THREE

Three more of the houses which were closed for the summer months by the Loew office are reopening, with their former policy of vaudeville and pictures. All three houses will open on September 4. They are the Loew's Windsor, Canada; Warwick, Brooklyn; and Lyric, Hoboken.

VAN & CORBETT ROUTED

Billy B. Van and James Corbett have been given a thirty-two weeks' route over the Keith Circuit. The act is playing Atlantic City this week, and will headline the bill at the Palace Theatre next week. They turned down several offers for productions this season.

"MEMORIES" ROUTED

"Memories," the quartette consisting of Paul Hepner, Harry Ross, George Allen and Oliver de Grant, which recently completed a tour of the eastern Keith time, has been routed over the Delmar time. The act will reopen in September.

MAE WEST IN VAUDEVILLE

Max West, who was with "The Ginger Box," which opened and closed rather suddenly has returned to vaudeville, and opened at Proctor's Fifth Avenue on Monday.

VAUDEVILLE

PALACE

The magnetic qualities of the bill were reflected in the line of patrons in front of the theatre early in the afternoon, and until after the show had started. There were reasons (don't forget the final "s") and on the whole one of the most enjoyable shows we've seen in sometime.

An act with many distinctive little touches, was that of Bill, Genevieve and Walter, in "Won't You Be Careful," a trick bicycle performance that carried some clever stunts as well as comedy by one of the trio who knew how to sell his stuff.

Mr. Williams, of Williams and Taylor, announced that the illness of his partner made it necessary for him to do a single, and he followed the announcement with two songs and an assortment of steps, on the eccentric order done to a generous round of applause.

Held over for a third week, Vincent Lopez and His Pennsylvania Orchestra did their usual show stopping performance, introducing additional novelty lighting effects and novelties. In the opening numbers, individual baby-spots were used to good advantage. Wireless telephone effects were used with the featured number "Kiss Me by Wireless," when in addition to the wireless, a phonograph started the song which has great dance rhythm, and later the orchestra came in, with more radio effects, causing a spontaneous round of applause. Of the new numbers that Lopez is introducing, the wireless song is certainly of a novel type. Another feature was the H. M. S. Pinafore, all of the musicians wearing sailor hats, each changing it now and then when playing a bit of song, such as one of the saxophone players putting on a straw bonnet when playing "Little Buttercup," which depicted the characters in unique manner.

"The Russian Entertainers," Duffy and Sweeney, got all of their stuff across beautifully, and created no small measure of hilarity. They started off well with a burlesque on the Lopez H. M. S. Pinafore number, and Messrs. Gilbert and Sullivan probably never thought anything half as comical would ever happen to their comic opera. With the momentum acquired by their excellent start, they kept their act in the same tempo and scored accordingly. The audience was with them in spirit when they were under the piano sucking lolly-pops.

The first half was closed by De Lyle Alda in "Sadie—one of those Girls" a sort of composite satire on musical comedy successes. Miss Alda is assisted by an excellent cast of entertainers who dance, sing and otherwise help make the act a great little playlet. To be concise, Miss Alda "has everything"; beauty of face and form, voice, etc. Her smile seems to reveal a most charming disposition, and won her a round of applause when she smiled and quickly regained her poise, after slipping while dancing.

The second half was opened by Eric Zardo, concert pianist, who gave an excellent piano rendition of classical and operatic selections.

William Faversham in "A Marriage Has Been Arranged," by Alfred Sutro, shared even honors with Miss Helen Taube who ably assisted him in the little one act comedy. Both gave an admirable performance, interesting every moment that it ran.

The next to closing spot, held no end of fun with Ole Olsen and Chic Johnson, one at the piano with queer antics and the other taking care of the songs and punch lines. As usual the team fixed up a clowning bit, with another act. Duffy and Sweeney, being in at this time, and others, until it looked as though they were going to make an afternoon of it if they had to bring on the whole bill that preceded them.

Bob Anderson and Polo Pony closed the show, the animal giving a fine exhibition of intelligent training. M. H. S.

VAUDEVILLE REVIEWS

RIVERSIDE

Business took a big boost on Monday night, and resulted in a larger attendance here than there has been in many weeks. The audience was also an appreciative one, but there was one incident to spoil the perfection of the evening, and that practically the first of its kind in the history of the Riverside Theatre. During the performance of Nat Nazarro and Buck and Bubbles, some one started throwing pennies, until Nazarro stopped the act to announce that if the thrower would only announce himself, and come down on stage, he (Nazarro), would only be too delighted to deliver without any cost except the pennies thrown, one punch in the nose, in perfect condition. These were the sentiments of the entire audience, and they showed it with big applause for Nazarro's remarks. The management can in no way be blamed for the incident, for such things have never happened here before, and probably never will again. It is just one of those audience comedians who sneak in and hide. Nazarro and the two colored boys, or rather Buck and Bubbles (to give credit where it is due), could have remained in view for hours, and pleased. They stopped the show cold in closing the first half. It is about time that Bubbles did a new ballad in place of the present number, and even he must be tired of doing it, for Nazarro promised in hearing of the audience that the number was to come out after this performance.

There was plenty of other comedy on the bill, ranging in variety, from Smith and Barker with a very clever sketch on third, to Marino and Martin, who closed the show with their "wop" comedy act. Smith and Barker told in farce manner of the trials of a struggling young physician, and his encouraging wife, both of whom are hungry—yet honest—which is no way to be in order to cure hunger. However, they prove that honesty is the best policy in a manner pleasing and entertaining, with a perfect cast of three, and some of the brightest dialogue heard in a vaudeville playlet in years.

Marino and Martin make typical "wops" out in their "Sunday best," with their loud clothes and waxed moustaches, and keep the laughs coming from the moment they enter to the last second they are in view with a line of talk about things "wopish." Marino sings in a very good voice, and Martin tickles the piano keys excellently. They make one of the best two-man "wop" acts in vaudeville.

Still another type of comedy was offered by Joe Laurie, Jr., who opened the second half. Laurie no longer brings out "Mom" and "Pop," but instead has his "Sister" who serves for all the laughs which Joe formerly got by poking fun at the "parents." Laurie quietly and intimately puts all of his lines over to big laughs.

Lou Tellegen followed Laurie with his condensed version of "Blind Youth," which served him well, although it seemed to us that a playlet in which the dramatic moments wouldn't be worked up to so abruptly, would be more effective and seem more natural to the audience. As it is, the entire cast seems to be "acting" all the while.

Craig Campbell, the tenor, in excellent voice stopped the show in the fourth spot with his song cycle, Hector McCarthy also giving a very good account of himself at the piano with the "Second Hungarian Rhapsody" used for a solo.

Will and Gladys Ahearn were on second with a rope-spinning turn of very good merit. The man does some talk which could be heard only occasionally due to his speaking in tones much too low for a large house.

The Autumn Trio opened with imitations of birds, fowl, trains, etc.

G. J. H.

NEW BRIGHTON

Cooler weather on Monday afternoon increased the matinee attendance nicely. In addition to the extra patrons, George Robinson had four rows filled with his own guests, consisting of children from the Hebrew Orphan Asylum. These guests are regular attendants, every Monday. Robinson doesn't advertise his charity, but the regular patrons at this theatre can't help but notice the different parties he has at the theatre every week in addition to the orphans. Wounded service-men, from the different hospitals, have always found this house open to them, and a welcome hand waiting for them.

The bill was a very fast one from start to finish, not letting up for a moment all the way through, with the exception of one act, and the only fault with that one was its newness which caused it to run longer than it will after a little work. The act was "The Son-Dodger," a musical revue, written by Roy Briant and presented by C. B. Maddock, featuring the "illuminated gowns" at the close of the act. John E. Walker handles the comedy role to big results and a chorus of four dance, sing and wear costumes, which are plentiful and beautiful, very nicely. The juvenile was stiff in his work and the ingenue was somewhat heavy, for her role although she did some fairly good dance work.

Tony and George opened with a good tumbling and gymnast routine. The comedy walk in which one stood on the other's shoulders and swung his arms in rhythm to the step of the understander was funny and drew big laughs every time it was used.

The Dixie Four, a colored quartette, tied up the show and left them applauding until one of the four returned to make a speech of thanks. The appearance of all four in this part would have been more professional. The boys did some good harmony, and use a dance finish which can't miss.

"Juggleland," a comedy turn of the variety named in the title, was worthy of the spot it held, due to the efforts of either a midget, or a "kid," who worked in the audience through most of the act, getting laughs with a catch-line, "I kin do dat," and later with his juggling of hats and clubs, and some acrobatic dance work, scored. The straight man, and the woman, who work on stage all through the act, did their work well, and backed up the comedy excellently.

It looked as though it would be somewhat hard for Healey and Cross to follow the Dixie Four, and this team also did harmony singing, but the boys proved themselves good performers by more than making good in the spot, and almost stopping the show. They sing well, have arranged their numbers effectively, and have likeable personalities.

"The Son-Dodger" ran over forty minutes in closing the first half, and went well.

Ted Lewis and his band opened the second half of the show, playing a repeat engagement at this house, having appeared here before this season, during the week of July 3. Lewis also tied up the show. A new number to the act is an arrangement of "St. Louis Blues," done in a style which would make a centipede do a "coon-shuffle" with every one of its legs. "Three O'Clock in the Morning" was also done with a very good arrangement and brought down the house. Lewis had to beg off, before the audience would allow him to leave.

Bert and Betty Wheeler came on stage at about 5 P. M., and not only held everyone in, but were a solid laugh hit from start to finish. Bert Wheeler could get a smile out of Buster Keaton anytime.

Camilla's Bird, well-staged and entertaining, closed the show.

G. J. H.

81st STREET

Louise and Mitchell opened the show to a crowded and very appreciative audience, and presented a novelty act. They are billed as "The Belgian Wonders," and they strive successfully to live up to the name. Miss Louise is a strong little lady, who besides her athletic prowess possesses a fair singing voice, and seems to be developing into a comedienne. She also dances very well. The act consists of a display of acrobatic and strong arm feats, mingled with songs and dances, with a laugh here and there. It makes an excellent few minutes' entertainment and served as a good opener on a bill that went over exceptionally well.

Memsahib is the name of the second act. The name belongs to a tall stately blond of heroic proportions, who is the owner of a powerful far carrying soprano voice. She appears in costume that is a cross between Indian and Persian, singing first a medley of popular tunes, which is followed by a stanza from "On the Road to Mandalay." Her vocal efforts won the appreciation of the audience, to say the least, and she was accorded a hearty welcome.

Hawthorne and Cook with their nut comedy offering were third and were first of three successive acts to stop the show. These boys are without question the kings of nut comics, for it seems that everything they do gets a laugh. They had a good time kidding the folks out front, and the audience liked it, so well in fact that even after the curtain had gone up, they insisted upon an encore, which was given. "For solid laughs only" seems to be the slogan of these boys and that was what they got. Their act is made up of a lot of nonsensicalities, which are nevertheless capable of tickling the risibility of any audience.

Laura Pierpont and Company presenting a clever character sketch entitled "The Guiding Star," followed. They, too, succeeded in winning the hearty approbation of the audience. The sketch tells the story of a girl who leaves home because she is always being hounded for what she does. Her father can imagine only ill and evil of her, while her mother pictures her as doing good, and helping her fellow man. Their thoughts, expressed in words that stamp the picture of what is to follow clearly in the minds of the spectators, give Miss Pierpont an opportunity to show her ability as a character actress of ability and power. Her impersonations were delightful, because they were sincere. In fact her sincerity is the biggest asset in the act. Her supporting company includes, J. H. Armstrong, Carolyn Mackay and Joseph Duffy, who all lend capable assistance.

Phil Baker, with his accordion, some gags, a smile and a lot of personality followed. He, too, repeated the performance of stopping the show. Baker has a lot of very clever material, which is suited to his peculiar style of delivery. His playing won recognition, and the assistance of a singer from the box helped in the show stopping.

"Doves" a musical comedietta by Will M. Hough, with Joe Herbert, Jr., Marjorie McClintock, Al Hinton and George F. Lane in the cast closed. This act, a petite little comedy affair, adds another to the list of delightful, light entertainments that seemed to become more and more popular every day. It has plenty of laughs, some good music, a few dances, and a plot. Here it is. A young maid desirous of tasting forbidden fruit marries a certain young man suddenly. On the boat, honeymooning, her former husband discovers her, and discovers also, that she is not legally married to number two, his divorce not having become legal as yet. In order to settle the existing tangle, the maid marries a third man and thus ends all happily. Miss McClintock, whom we couldn't help but know does some very clever work. S. A. K.

VAUDEVILLE

FIFTH AVENUE

(First Half)

Despite the cool weather the attendance at this house was very light at the Monday matinee, although the show was one of pep and speed. Even the overture "Why Should I Cry Over You," was rendered by the orchestra with pep.

The Duponts, a man and woman, opened the show. This couple are termed "dancing jugglers," and are justly entitled to the name. They juggle various articles, and dance at the same time, which is an intricate feat to accomplish. The man gets quite a bit of comedy out of his prop moustache and out of the trick with the water. The offering can start off any show.

Patrice and Sullivan, a man and woman, were on number two. The man plays the piano. The woman comes on carrying a violin and sings a semi-classic number which she follows up with a violin solo played up to the standard. She also is the possessor of a good voice. After the violin solo, the man sings a number at the piano, but he is by far a better pianist than singer and should solo a number. The woman after changing her gown comes back and plays a selection and they closed with a popular number to three bows.

Walter Newman and Company presented a comedy sketch entitled "Profiteering." Newman is assisted by two women in the offering, both of whom handle their lines in a creditable manner. The basis of the act is "mistaken identity," and it is overflowing with solid laughs, with a wee bit of pathos. They scored a winner.

Cook and Rosevere, carry a special drop in "one." The man opens the act and the woman comes on for dialogue which is followed by a specially written number and a neat bit of dancing. Following this the talk is continued and again they sing a short flirtation number about a bungalow. After a little more patter they close with a double number and dance. The act has a story which is that of two sweethearts who have not seen each other for years. The numbers used are of the musical comedy type, with catchy melodies and clever lyrics. They went over well. Both the man and woman know how to sell their material.

Ben Smith came next. Smith carries a special drop representing a sleeping car and the major portion of his talk is all appertaining to the said car. After some train effects by the drummer, Smith makes his entrance and goes into a monologue, that has several good laughs in it. There are a few spots that are a bit risqué and then there are a few old gags, but these are well placed and for that reason went over. After quite a lot of talk he went into a specially written version of "Georgia" for a finish. He encoored with a number which he said he himself had written. He is a good monologist and got all he deserved here.

15th Infantry Band, an organization of colored musicians tied the show up in knots. Every member of the band is a picked musician and the drummer stands out prominently in his rendition of "Oh You Drummer," which gave him plenty of opportunity to solo on the snare drum. The band played several selections which included everything from classics to present day jazz numbers. The director conducts the men with grace and they were compelled to play several encores before the audience would let them get away.

George F. Moore and Mary Jayne, held down the next to closing spot and they also stopped the show for several minutes. Moore started off doing an "Englishman," while Miss Jayne did straight for him. They went through a good routine of talk and Miss Jayne sang a ballad in good voice. They closed with a double number and dance.

The Dancing McDonalds, a man and women closed the show with a novel dance offering to a good share of applause. S. H. M.

BROADWAY

The Three Arnims, three well developed, muscular individuals of the male sex, opened the show, and gave an exhibition of gymnastic skill and perfection that was a delight to the eye. These men have in their routine about fifteen tricks, and of the entire lot there was no one that the writer had ever seen done before by any acrobatic act. They use no apparatus, calling for two balancing tables, and a lot of room for their work. Words fail to adequately describe the perfection and ease with which they work. They have no equals in their line. In the opening position they took the house by storm and well deserved to. They could fill a centre spot on a bill and stop the show.

Jack Little is a little bit of a fellow, but he handles a piano in a big way. Little's efforts are confined mostly to impressions of various piano entertainments, such as different styles of player-pianos, and concert impressions. He is a clever pianist, though showing no special genius. His execution is rapid and clear cut. His syncopation is good. He scored quite heavily.

William Edmunds and Company in a character comedy sketch held the third spot and went over very nicely although a lot of his stuff didn't seem to sink in with his audience. Edmunds plays the role of a shoemaker who would a Romeo be, but unfortunately always meets the wrong girl. Lots of laughs. Edmunds work is the outstanding feature of the act. He scored a personal hit, and had to make an encore speech.

Juliette Dika, a French prima-donna comedienne, was fourth. Miss Dika has an act that was over the heads of the majority of the patrons of this house, whose idea of comedy is somewhat degraded. She is a lady in every move, and her work is refined. She belongs where the people out front have gone to public school and don't sit with their shirt sleeves rolled up. Even at that she was a hit here.

"After the Honeymoon," a novelty two-people skit, was fifth. The idea involved in this act is very clever, and it is one of the most laughable two-people acts we have seen in a long time. Plot: A young married couple. Their first week of married life and their first breakfast in their new home. Wife tries to cook, which is out of her line. Result a quarrel that threatens to end in the divorce court. Hubby is a diplomat, however, and averts the disaster by the use of a little strategy, resulting in a perfectly happy ending. Having just proved himself a hero, however, a rat obliging runs across stage, and Hubby and Wife both flee in panic. Then the curtain. Lots of good laughs. Would go much better in another house.

Sharkey, Roth and Hewitt, three men a piano and some popular numbers, were next. The boy at the piano is the best entertainer of the outfit. He sells a ballad nicely, has a good personality, smile and delivery. The choice of most of the numbers was poor, for although they were a riot here, there wasn't a real good one in the lot, outside of the ballad solo. The "female" bit was all wrong. Should be eliminated. The boys were a big hit.

Arthur Alexander and Company, in a novelty blackface act closed. Alexander does a high brown girl to perfection. His company assists capably, giving dancing and singing solos galore to much applause. His expose brought about a near riot. Full details in New Acts.

Thornton and Squires and Ruloff and Elton did not appear at the night show. S. A. K.

MAUDE FULTON TO TOUR

Maude Fulton will not go into the movies as previously reported, but instead will go on tour with her play "The Humming Bird." The piece will play through the West, playing one, two and three-day stands.

AMERICAN ROOF

(First Half)

Todesca and Todesca, a man and woman, opened the show with a bicycle offering. The man did the understanding work in the act with the woman balancing herself on his shoulders. The act is an ordinary bicycle act which does nothing out of the ordinary. The trick done by the man on the pedestals is the only redeeming feature of the act. Opening the show they just got over.

Grace Leonard and Company held the second spot. Miss Leonard opened before a special drop with a number after which the drop opened and she made a change of wardrobe in view of the audience, attiring herself in men's wear. She came forth in a yachtman's suit and did a drunk number which she followed with some talk. After this she made a change to a tuxedo suit and did a short song and dance. A bit with the maid brings down the fact that instead of being a woman it is a man. The offering deserved more than it got at the performance the writer saw it, and as a matter of fact we have seen the act go over a great deal better. Miss Leonard makes quite a good looking man.

Frear, Baggett and Frear, three men, opened in one, two of the boys in baseball uniforms while the third does a "rube" character. The rube goes through a routine of talk and then the act goes to full stage showing the interior of a baseball park, and they juggle bats and hats. A bit of talk is used here and there throughout the act that gets them laughs.

DeLea and Orma were next to appear. The man opened the act with a number which is interrupted by the woman's entrance. She is a tall thin woman. After she makes her appearance the man exits and the woman goes into a routine of talk about her height and form and gets a good deal of comedy out of it. She follows the talk with a comedy number, after which the man comes back and they get into double routine of chatter and close with a double number. This is a real good laughing act and they got their just desserts.

Elizabeth Solti and Company closed the first half of the show. She is assisted by a male dancer and a personal conductor in the pit. The act opens with a dance by Miss Solti and her male partner, with her singing a chorus of a number toward the finish of the dance. The conductor then plays a concertina solo in the pit, which is followed by a vocal solo by the woman. The man then does a single dance and the act closes with a double dance by Miss Solti and the male dancer. She is by far a better dancer than vocalist. The best part of the act is the solo played by the conductor. The offering is rough and needs polishing up. It lacks a finish also. They passed by quietly.

Edwards and Allen opened the second half of the show. The man opened with a number that brought the woman on for a double dance well executed. This was followed by a routine of talk and a single number and dance by the woman. The man then put over a single dance in good style and they closed with a double Chinese number in costume. This is a good act, but the talk is a bit weak in spots. Although they went over nicely here, they will go better with the talk strengthened.

Charles Mack and Company presented a comedy sketch entitled "A Friendly Visit." Mack is assisted by a man and a woman. The story is that of two old Irishmen and there is a good bit of Irish humor and wit put to good advantage. Mack plays the bagpipes well and the woman sings and dances well. The act scored a hit.

Scott and Walde, two men, one tan and the other blackface, held the next to closing spot and went over big, even though their talk is composed of old minstrel bits. Both boys put numbers over well.

The Anselmsmiths with a novel iron-jaw acrobatic offering closed the show. S. H. M.

MAJESTIC

(Chicago)

In accordance with the new Orpheum Circuit policy, this is the last week for this house as a two-a-day. After two days of real cool weather, it is growing warm again and business is being affected of course.

Paul Sydel with his dog Spotty was a good opener. The dog does remarkable balancing and received a good hand for his work and intelligence.

Connelly and Francis, billed as "two nice folk," do their little bit with harmonica and ukelele; at the finish this does much to put the act over, but they were not called back on their second encore.

Stanley and Birnes, with their comedy dance numbers, scored a big hit. These boys got many laughs and could have done much more.

Belle Montrose is still doing her old act. The audience liked her, and she scored as usual with her style of song rendition.

Not until the finish of Dudley Liddell and Dell Gibson's act did the patrons know that one was a female impersonator. One of the boys who carries his take-off goes through with it, without giving the faintest hint of his real sex. They finished big.

The Marion Morgan Dancers in their pretentious dance offering entitled "Helen of Troy," was a treat. This is by far the best act Miss Morgan has ever attempted in the opinion of this reviewer. The girls go through their dances with reckless abandon and form many beautiful tableaux. The act is well staged and appreciated. Never was the great love story told in more lovely form.

Two little girls with personality, singing blues, were delightful. Alice and Mary McCarthy worked with ease and looked real cute, and deserved the big hand they got.

Adams and Griffith in "A Music Lesson" did not get very well. Somehow it seemed rather hard to get the laughs.

Reo and Helmer in a "physical masterpiece" finished to a fast decreasing house, for the hour was growing late.

A. R. A.

JACK STROUSE WITH UNIT

Jack Strouse has been placed under contract for the period of three years by the Messrs. Shubert, and will appear in their vaudeville unit "The Mid-Night Rounders" during the coming season. In the condensed version of the piece, Strouse will play the part done by Cantor in the original production.

PANAMA AGENT HERE

Hector Downe, who is connected with the Kelly Theatrical Enterprises of Colton, Panama, arrived in New York this week to select talent for three revues which he plans to produce in Panama. He is making his headquarters with Harry Walker in the Astor Theatre Building.

PEGGY MARSH FOR B'WAY SHOW

Peggy Marsh, who with her husband, Buster Johnson, has been dancing at the Ritz-Carleton Hotel, Atlantic City, closed her engagement at the hotel, in order to rest before rehearsing for a Broadway production in which she will be seen this fall.

MARKUS ACTS IN ASTORIA

Although the Shubert units will play the Astoria Theatre during the coming season, Fally Markus will continue to book the house. Markus has a contract to book the house which has quite some time to run and arrangements were made whereby the Shubert units will play the theatre the first half of the week while Markus will supply the vaudeville acts for the last half.

VAUDEVILLE

JEFFERSON

(Last Half)

Two sweet young things, the Gray Sisters, opened with a routine of songs and dances which they delivered in delightful style. Worse acts have been seen in better spots on better bills, and the Gray Sisters are certainly capable of holding a much more difficult spot than the one they were seen in.

Franklin and Hall, two men, sang a variety of popular songs, and with one exception have chosen them from the newest available. They open as a pair of college students with cap and gown, later one accompanying the other at the piano. The pianist by the way who also sings at times, plays his accompaniments in varied tempos and doesn't seem to have any sense of time. Despite the heat, the team proved themselves perfectly willing to sing as long as those out front wanted to listen, or longer.

A comedy sketch with the usual characters of a grouchy business man, gum chewing stenographer and a female visitor who slips one over on the old man, is the vehicle used by Walter Newman and Company. The blonde girl as a stenographer, who rolls her own and wear a skirt that almost reaches to her knees, does a good bit of characterization and supplies some of the comedy as well as detract from whatever else is not interesting at the time, by her bare knees. The boss is buried in money, makes sarcastic cracks, and the girl visitor, who is a movie vamp at first, turns out to be the daughter of a competitor, etc., and manages to grab off some sort of a concession. The skit is a diverting affair if the plot isn't taken too seriously.

DeWitt and Robinson sang several songs, with a banjo solo, and some steps thrown in for good measure. The smaller member of the team seems to lose his poise too easy, and announces quite loud that he is flopping, when all that he needs is a little more confidence, and songs that will not make him more self conscious than he is. Regular published numbers would be better than one or two of the special songs that are done.

Martha Pryor was probably the first on the bill to really feel the effects of the regular orchestra leader being on vacation. Miss Pryor sang several popular numbers, and, lately, is leading toward blues numbers of the type done by jazz singers for phonograph records. Some of the blues went over fairly well, but the final number which has been done for the mechanical companies by colored jazz singers who put them over as they should be, and with the aid of a mean jazz orchestra, making them sound like something worth listening, is the kind of a number that needs more rehearsing. It doesn't take much to imagine the house orchestra here trying to play an arrangement intended for jazzhounds, with no idea of what it was all about and Miss Pryor trying to sing to their accompaniment.

The Max Ford Revue, four girls and a pianist plus Mr. Ford, were also severely handicapped by the orchestra. The revue has a pretty set, Mr. Ford does buck and wings steps, some of them borrowed from Pat Rooney and others his own. The girls apparently are of the English type and there is no end to their spirit and willingness to work. Despite the poor tempo and co-operation of the orchestra the girls, two of them doing singles and the other two a sister team, worked unusually hard to put their stuff over.

The next to close set brought Bert Fitzgerald, the "Daffydill," and brother Lew, who did their usual funny stuff and gathered a good amount of laughs.

Perez and Marguerite closed the show with their novelty juggling act which held them in tact. M. H. S.

23RD STREET

(Last Half)

The Three Kerkillos, two men and one woman in a striped dress, opened the show with an acrobatic offering that consisted of some hand-to-hand balancing and some clever work on the trampoline. The act works fast and is a good opening or closing act for any bill. The woman makes a neat appearance and handles her share of the work in a clever manner. The act did well in the opening spot.

Patrice and Sullivan, a man and woman working in "one," offered a singing, piano and violin bit. The man attired in dinner clothes plays the piano and does some of the singing, while the woman plays the violin and sings. Both are accomplished musicians and both have good voices. The woman makes two changes of wardrobe during the act which went over fairly well. The offering should have no trouble in going over on the pop bills.

Morrissey and Young, two former burlesquers, tied the show up for several minutes in the third spot. Morrissey is a competent straight man who makes a splendid appearance and knows how to use the English language, while Young is a comedian that knows how to put a laugh line over. After a lot of crossfire talk, Young makes a change to a woman's dress and they close the act with a burlesque Apache dance. The act can hold a spot on any bill and register a hit.

Manning and Hall, a small chap and a big woman, in a special set in "two," went through a routine of comedy talk, some singing and dancing. During the act two men are used as a prop horse. The woman makes two changes of wardrobe during the act, which went over fair.

Lew Wilson held down the next to closing spot in good style. His talk is a bit weak in spots, but he is clever and versatile. His whistling and imitations, and piano accordion playing was up to the standard, and he stopped the show for a few minutes. S. H. M.

COLISEUM

(Last Half)

Charles Eggetts, the orchestra director here, has hit upon a new idea in playing overtures which satisfy not only the audience, and the orchestra, but the music publishers as well. Which is almost accomplishing a miracle. Eggetts simply takes all the hit numbers from a firm's catalogue, arranges them in a good medley, and even gives the firm billing on the enunciator. For this half of the week, Remick's numbers were being featured.

The Brightons and the rag-picking bits made an entertaining opening turn. With various colored rags, the two arranged a very pretty landscape, a dog's head, a series of horses' heads (also their necks), and closed with very good likeness of Theodore Roosevelt and Abraham Lincoln.

Jack Little took three bows in the second spot, and if he was inclined to "milk" them just a little, he could easily have stopped the show. He didn't, although an encore would have been welcome, for Little is one of the best syncretized pianist we have heard in a long time. He has a number of runs and breaks which he gets into a popular number which makes him as good as entire orchestra in himself. His imitations of the pianola rolls which are set correctly, and the one which is set wrong, and also of the old nicked mechanical piano, are perfect.

Primrose Seamon and Arthur Conrad did fairly well, though not as well as we have seen them do at other houses. This could be explained by the fact that mostly women were in the audience, and they make an unappreciative audience for a comedienne. Miss Seamon does a dandy Cantor impersonation, and handles the comedy end of the act well.

Laura Pierpont and Company offered a playlet of a prodigal daughter, written on the style of Laura Jean Libbey, or Horatio Alger, Jr., as he would write about a boy. The girl has run away from home, and now years after, the parents are facing eviction from their home because they cannot meet the mortgage. Father and mother alternately picture their daughter returning home as a "gold-digger," a "Salvation Army" lass, a "dope-head," and finally the daughter does return as the daughter-in-law of the man who holds the mortgage on the house, having married his son who also ran away from his home years before. Thus Romeo and Juliet bring peace to the families of Capulet and Montague. It makes a good vaudeville act, and scored here.

Burke and Durkin stopped the show, after doing several encores. They have injected several new numbers which are done as well as the others. Jimmie Burke's rendition of "Wabash Blues" is still in a class by itself, and his "Frances Dances With Me" seems to be good forever, as he does it.

Arthur Alexander and Company closed the show. It will be fully reviewed under new acts. G. J. H.

HAMILTON

(Last Half)

In arranging an effective lobby display, Dan Burns, the house manager here, is featuring a flash on "The Storm," which is to be the film feature here during the last half of next week. This flash consists of a wonderful reproduction of a forest fire, which is stretched across the top of a door in the center of the lobby, stretching across from one wall to the other. Two red baby spots, with the rear chandelier darkened, play this up, and make it one of the most effective flashes we have seen!

On Thursday night, the show had five acts instead of six, Bryant and Stewart having fallen out of the bill after the matinee, insufficient time being had to secure an act to fill in. Even with the five acts, the show ran a little late, as the picture had eight reels to it. "Hurricane Gal," featuring Dorothy Dalton, was the film attraction.

Bob Anderson and Polo Pony opened. Anderson puts the horse through a very clever routine of stunts, which include addition, subtraction and multiplication. Anderson looks very neat, and is a dandy showman.

Williams and Taylor, two colored chaps, secured the sympathy and hearty applause of the audience by doing dance work that would make any one perspire on a day with the thermometer around zero. On Thursday night it was near ninety.

William Edmunds and Company offered a comedy skit in one telling of the love for a "wop" shoemaker who fell in love with a girl in the show played in the theatre next door to his shop, and of how he got stung. Edmunds is easily as good a "wop" comedian as Carrillo, and at times seems even better. The lines of the act are very clever, and full of laughs from start to finish. Edmunds can hold down a spot on any bill and make good.

Dixie Hamilton wasn't permitted to leave until she had taken several encores. She has a cycle of published numbers which include the latest releases, and delivers them all in a manner that can't miss. A pleasing personality, a nice voice, and a set of gestures which make one think constantly of Belle Baker, for every little twist of the fingers seems to remind one of her.

Buckridge and Casey, assisted by a pianist, closed the show. They work in full stage, although their offering consists of singing only. The full stage is used to give more effect to a series of special drops used for each number, making the act a great flash. Both have very good voices, and deliver their numbers well. G. J. H.

KEENEY'S

(Last Half)

Stone and Warren, man and woman, in a novelty dancing act, opened the show and started it going along nicely. Their act, which is a very dainty affair, moves along very smoothly, and has been staged with care. They open with a Colonial number, going into a modern novelty dance, after which a few eccentric steps were shown. They closed with a classical number that was well received and sent them away to a good sized hand. A very clean cut act, moves swiftly, and deserved success.

The Morton Brothers offered a somewhat novel entertainment. They began their act by giving an exhibition of their skill with harmonicas, and their ability to do various things with them. They conclude with some paper tricks that called for skill and speed. The boys have a line of topical patter that keeps the audience amused while they work. The turn proved amusing and highly entertaining, and they were accorded a hearty reception.

Keno and Green in a pot-pouri of song, dance and talk held the third position, and scored a comedy hit of large proportions. They have some clever material, work fast, and get everything over. No stalling, speed from the word go. The girl is a veritable whirlwind, for she does not seem able to keep still one moment. They scored heavily.

Harry White, blackface comedian, had a good start. The bit which he uses for an opening gave promise of better things than he produces. White has some clever material, but it seems that his method of delivery is ineffectual, for many of his points missed fire. He did go over, but it required a great deal of effort on his part to do so.

Robert Reilly and Company, the latter being a pretty red headed miss, and a diminutive comedian, offered a song and dance skit dealing with life in Ireland as it was. The skit is pleasing in its entirety, and has a number of good laughs in addition to several catchy tunes and pleasing dances. Two encores were called for and given.

Vine and Temple, man and woman, offered a comedy act that went for laughs. The man is a rapid worker, and fires one gag after the other at the audience. His style is that used by several other nut comedians, and proves effective here. The girl works with him nicely, and also puts over a song very daintily. One distinguishing fact about the act; they did not dance for a finish.

The Flying LaPearls, three in number, offered a trapeze act that held them in excellently and proved a thriller. The three work fast and do not pose or introduce their tricks. They just do them, and then do not even wait for applause, they just go into the next one, and let it go at that. They scored and closed the show with a hearty send off.

John Gilbert, a new Fox star in "The Yellow Stain," was the feature. S. A. K.

STATE

(Last Half)

Edwards and Allen opened the show. The man started the act with a number, during which the woman came on attired in a neat soubrette costume, and they went into a double dance. A short routine of talk followed, but got them little. The woman did a single song and dance followed by a single dance by the man, which gave way to a double Chinese number, which they did in costume for a finish. The act is a neat singing and dancing offering, but the talk used is weak. The dancing sent the act over well.

Shun Tock and Yen Wah, two Chinese boys, who work in Chinese costumes, were number two. They open with a walk across the stage arguing in their national language, after which one of them sings a ballad in good voice. The other chap sings a Chinese lullaby and then goes into a number giving his conception of a jazz number, with a bit of dancing. Another popular ballad by the other boy followed and they closed with a popular double number. This is a novel offering and had no trouble in meeting with success. It can hold a spot on any bill.

Selbini and Nagle, a man and woman with a novel acrobatic offering, were next. The woman opened the act with a number and a bit of violin playing which brought the man on in a cat costume which he worked in during the entire act. He goes through some difficult stunts, while the woman dances and rides a bicycle. The act did well.

Olive Bayes is assisted by a male vocalist, who does a Hebrew character. Miss Bayes opens the act with a number at the piano and is interrupted by the man. They go into some talk and the man sings a few numbers in good voice. They closed with a double number and stopped the show for several minutes.

The Carnival of Venice is a good musical offering which renders everything from classics to present time jazz music. The act scored a solid hit.

Cliff Edwards, held over from the first half of the week, had the least bit of trouble in stopping the show for several minutes with his vocal and ukelele selections. Edwards is an entertainer of merit.

Carpos Brothers, with a hand-to-hand acrobatic offering, closed the show to a good share of applause. S. H. M.

Florence Gest will open in a new act shortly, called "Little Miss Different," in which she will be supported by four people. Pete Mack is handling the act.

REGENT

(Last Half)

Redford and Winchester, two men, opened the show with a novel comedy juggling turn that did not seem to catch their fancy at first, but after a while they got the audience interested, and it, though noisy and inclined to be rough, proved appreciative. The boys have a lot of good stunts that they do, with one of them adding the hokum. The "straight" has a novelty in The Soup. Spoon music he produces. His juggling of a shot was clever, too.

Jean LaCrosse, a tall blond girl, with a fairly good singing voice, and assisted by a male pianist, offered a vocal act in the second position. Miss LaCrosse should secure a few popular numbers, as at present she is using all high grade selections, and they are not of the popular strain either. Her first three numbers were well received, the last, a Scotch medley, sending her away for a good sized hit, but her choice of an encore seemed to be poor, as it was unintelligible as to lyric.

Carlo De Angelo and company presented a clever comedy sketch that proved good for a number of laughs. The act has a beautiful stage setting, and is rather well written. The company presenting it is entirely capable, and on the whole it measures up favorably with other sketches we have seen. For detailed review see "New Acts."

Thornton and Squires, girl and boy, in an unusually clean and pleasing comedy skit followed. They won the heart of the audience from the start and had little trouble in scoring an easy hit. They have some very clever material, and their method of delivery is sure fire, and clean cut. They scored heavily. For detailed review see "New Acts."

King and Irwin, two men in a blackface turn, followed. They have a lot of sure fire laugh getting material and they work with a vengeance to put it over. They proved a riot here on Thursday afternoon, taking the show cold. King, who opens as a benighted husband, closes doing a "loud mouthed" dame, that is very funny. A sure scream here when seen, taking everything.

Rose and Moon, assisted by a male pianist, offered a novelty dancing turn at the conclusion of the program. They worked hard and got their stuff across all right. Their routines are very cleverly arranged, and appropriately set. They did very well in the difficult closing position, and sent the show away with a good sized hand.

Dorothy Phillips, in "Hurricane Gal," was the feature picture. S. A. K.

GILLMORE REGRETS REFUSAL

The refusal of Augustus Thomas, head of the Producing Managers' Association, to agree to abide by the results of a second vote on Equity Shop by Equity members, has brought nothing more than expressions of regret from Equity, as represented by Frank Gillmore, Executive-Secretary. Mr. Gillmore issued the following statement last week:

"It seems a pity that Mr. Thomas, speaking for the Producing Managers' Association, could not see his way clear to accept Equity's generous offer and put the question of Equity Shop to another vote, on the condition, however, that if the vote were again in the affirmative then the P. M. A. would accept it without further cavil.

"A simple 'yes' would probably have averted a good deal of argument and dispute. But, Mr. Thomas says 'No,' and so, of course, that settles it for the moment.

"We have, at least, an admission from the managers that a great majority of the actors have not changed their minds—that they are still firm believers in the Equity Shop. And why not, indeed? Experience has shown them that Equity Shop is a benevolent form of unionism, onerous to neither side. It bars no one from entering the ranks of the profession, and it fixes no wage. It is the fairest kind of policy which could be imagined to govern the relations of employer and employed.

HAGGIN JUDGMENT ENTERED

Judgment against Ben Ali Haggin in the sum of \$2,133.75 was docketed in the City Court on Monday by James A. Palmer, of 152 West Forty-second street, attorney for Matthew Rock and Albert V. Webber, of 315 Fifth avenue. The judgment arose from an unpaid tailor's bill rendered by Rock and Webber.

The bill ran from Aug. 11, 1919, to June 20, 1920, during which time the plaintiffs made wearing apparel to the amount of \$1,876.50. The rest of the judgment is for court fees and interest.

Haggin allowed judgment to be taken by default and the judgment was docketed.

VAUDEVILLE

WILLIAM FAVERSHAM

Theatre—Coliseum.
Style—Playlet.
Time—Eighteen minutes.
Setting—Full stage.

When Florence Reed went into vaudeville during the past year, she selected for a vehicle a dainty little offering of one of the affairs of King Louis the Fourteenth (or was it the Sixteenth?). It was a very pleasing little turn, in which Miss Reed was charming, and the plot an interesting one. Yet after playing a week or two, Miss Reed had the entire playlet rewritten, had a lot of hokum injected, and even a slapstick.

We mention this because we wonder what is going to happen to "A Marriage Has Been Arranged," the playlet by Alfred Sutro, which William Faversham has selected for his vaudeville offering. Will it be good enough, or still better, lowbrow enough, for the average vaudeville audience?

"A Marriage Has Been Arranged" is undoubtedly a good playlet. And it is done excellently by Faversham and the woman who appears opposite him, who is the only one in the supporting cast. It tells, briefly, of a wealthy gentleman who is desirous of securing a wife. He is introduced to a girl with several sisters, who is getting along towards the other side of twenty-five years of age, and whose parents are anxious to see her wedded. His proposal is rejected by her. After he is rejected, the two engage in a conversation in which both tell something of themselves, their pasts, their ambitions. And find through this conversation that they have come to care for one another. He proposes again and is accepted.

There is apparently no reason why Faversham should not be successful in vaudeville with "A Marriage Has Been Arranged." It holds interest, and the work of both himself and the woman is excellent. Yet—there is that desire on the part of a vaudeville audience to see "heavy emotion" coming from anyone who is billed as a dramatic star from the legitimate stage. Just why this desire exists may partly be explained by the fact that most vaudeville audiences are unfamiliar with the work of legitimate people in production, and when they get the word "dramatic," it seems to have but one meaning to them. And that is "tears," "hysterics," etc. It proved to be the case with Florence Reed.

However, we hope it won't be that way with Faversham. The chances are in his favor that it won't. The audiences at this house seemed to like him very much. When one considers the fact that this is an extremely large house and that the playlet is one for a more intimate theatre, Faversham and the lady who supports him have every reason to be optimistic in regard to its reception in other vaudeville theatres.

G. J. H.

BRYANT & STEWART

Theatre—State.
Style—Comedy.
Time—Ten Minutes.
Setting—In One.

Bryant and Stewart are a pair of nut comedians who are destined for bigger things; they have an act which could not fail to get over strong at any house. Their material is bright, funny and practically 100 per cent new; and they get every possible laugh out of it. Both boys are clean workers and make natty appearances. They wear shell-rimmed eye-glasses which give them the appearance of a couple of college boys cutting up. Besides their chatter, gags, dancing, reciting and singing, they play on some weird-looking instruments which look like a cross between a saxophone and ear-horn; their work on these gets them a lot of laughs. H. E. S.

NEW ACTS AND REAPPEARANCES

"THE LITTLE LIAR"

Theatre—Audubon.
Style—Musical sketch.
Time—Sixteen minutes.
Setting—Full stage (special).

Two girls and two boys in this act, whose main requisites for their parts apparently are good singing voices. This is really all that is necessary, for "The Little Liar" has almost as many songs to it as there are bits of dialogue. The scene is laid in a very pretty setting showing the exterior of a country home, where one of the girls is expecting a visit from her Irish friend, and is worried over the fact that she has no boy friend to entertain her, not wishing to sacrifice her own sweetheart for that purpose. She and her sweetheart arrange to have the stableboy take care of her, fixing up a story whereby the stableboy is supposed to have recently arrived from Ireland, where he owns a castle and is the son of a great lord.

Their idea would have run smoothly enough if the stableboy and the girl friend didn't meet before they were introduced, and became very much acquainted by the time that the two sweethearts appeared on the scene. A pretense was made that they had met each other long before, and this is where the title of the "Little Liar" is brought in. More complications ensue, as such plots always will have them, and then explanations are made and everything ends happily, with a song by the entire cast in a regular musical comedy way. Success!

The cast is fairly good. The stableboy has a very good Irish tenor, the girl's voices are pleasing, and the other boy also sings very nicely. If any of them have any "acting" ability, it would be difficult to show it with the poor lines which go to make up the dialogue. The act is weak on the comedy lines especially. G. J. H.

THORNTON AND SQUIRES

Theatre—Regent.
Style—Comedy skit.
Time—Eighteen minutes.
Setting—Specials.

Thornton and Squires have a dainty little novelty act that should reach a good spot in the better houses, for it is very breezy and moves along nicely. Its plot is light and frothy, and the lines are cleverly written. The act is introduced by a picture in which Miss Thornton is seen drowning. Squires, the hero, is going to save her, so he tells her to wait until he changes his clothes, and half an hour later, while she is still doing the drowning act, he returns in swimming suit and bathrobe, and saves her. At this juncture they enter, as though they had just stepped out of the picture, and a line of clever cross-fire regarding their affairs follows, and Miss Thornton, disgusted, breaks their engagement. She leaves him, and Squires does a clever eccentric dance.

The set changes from the beach to the exterior of a flower covered cottage. Miss Thornton enters and, after reading a note supposedly left by Squires, sings a number called "I'm Not Quite as Dumb As I Look." Squires then enters, and of course there is more talk, good for laughs. They finally decide to kiss and make up, and all ends well. A clever little double dance is included in the making up process. Whoever wrote this act certainly designed a piece of material to fit his people perfectly, for this fits them like a glove. Both have winsome personalities, are clever, and capable of handling light, airy comedy of this nature. S. A. K.

CARLO DE ANGELO AND CO.

Theatre—Regent.
Style—Sketch.
Time—Twenty-five minutes.
Setting—Full special.

Carlo De Angelo's sketch is a rather clever one, and should, after a while, become a standard one. It tells the story of an Italian boy who worked his way to the top, but when he got there, decided that he was "rich people" and could no longer allow his family to associate with "poor people." His sister wants to marry a young man, apparently poor, to which he objects. After many complications, in which he accuses the young man of being a crook, Pasquale, the Italian boy, discovers that his sister's husband, for they have already been married, is a rich man, but has refrained from saying so, because he did not want his riches to enter into the matter.

Pasquale, finding that he has been in error for a long while and that his selfishness has kept him from his own romance, sends a cable to Italy to bring his sweetheart over, so that all may end well. The sketch, at present a trifle too talky, could be slightly cut, and the situations tightened up. The material, and the idea is good, and it is well staged and acted. De Angelo has three capable assistants, who play their parts well and get the most out of them. The act has the makings of a big time vehicle if properly handled. De Angelo does a clever bit of work as the Italian. S. A. K.

COLEMAN AND ROGERS

Theatre—City.
Style—Comedy.
Time—Twenty minutes.
Setting—In "one."

Coleman and Rogers are two men who have a novelty act. One of them does a female impersonation, using a "rough dame" as his character. As a character impersonator, this boy has much to look forward to, for his work as the writer said on a previous occasion is the nearest thing to Bert Savoy seen in many a day. And he does not mimic Savoy either. He plays the part of a soda fountain clerk who is having her troubles, too. His partner does straight for him. They work well together, and their material is clever. The act is a flirtation affair, intended for laughing purposes, and that is what it accomplishes.

The material has been well arranged, and the act keeps gathering momentum as it goes along. With lots of time in which to develop, these boys ought to reach the top. S. A. K.

RALPH SEABURY

Theatre—Greenpoint.
Style—Novelty.
Time—Ten Minutes.
Setting—In One.

Ralph Seabury is billed as the "sketching monologist." A very good billing. Seabury has a pleasing single offering that should do nicely for a spot on the better time bills. He opens with some talk about his wife, and how he came to get married, which is rather funny. His delivery is good and he does not try to impress the audience with his humor. He keeps on talking while he draws a number of sketches and cartoons, concluding with a color drawing which he does while singing "Swanee River Moon." His singing voice is strong and well used. The bit about drawing a cartoon from any given name is very clever and is sure to be a laugh getter. S. A. K.

JOHN REGAY AND GIRLS

Theatre—City.
Style—Dancing.
Time—Fifteen minutes.
Setting—Full—special.

In a special cyclorama setting, of soft clinging material, with soft lights playing over it, John Regay, formerly Regay and Lorraine Sisters, Vera Dolores, and a girl who accompanies at the piano, and wonder of wonders, does not sing, present a dance revue that should reach the big time with a bound. Regay, a graceful dancer always, was never seen to better advantage. Miss Dolores is superb at the rougher and more acrobatic form of dancing.

Regay introduces the act in rhyme telling about the moulding of it, etc. He and Miss Dolores open with a novelty number, followed by a solo dance by Regay. Miss Dolores succeeded with an acrobatic number, Regay introducing next an eccentric specialty requiring skill, for there were some new and tricky steps in it, after which a Tango was offered, Regay going to a specialty, to allow Miss Dolores to change her costume, and both coming back for a double novelty number that sent the act over with a bang.

Regay's dancing seems to have improved beyond description since last the writer saw him, and he is hardly recognizable as the same dancer. His act should fill a select spot in the better houses, for in the parlance of the theatre, "it's all there." S. A. K.

HILTON SISTERS

Theatre—City.
Style—Singing.
Time—Twelve minutes.
Setting—In "one" (special).

These girls utilize a black and gold drop with a centre canopy effect, practical, that makes a good stage picture. Both appear in black and gold costumes, with gypsy effect. They use a number of popular songs. The dark-haired miss does some dancing, of the eccentric kind, and does it very well, too. The other, the blond girl, appears at the piano and sings several numbers as well.

The girls have pleasing voices, but when reviewed it was apparent that they were laboring under difficulty, for they were working over vocal hoarseness. Their numbers are well chosen, and delivered with sincerity. These girls should have little trouble in getting to the better time, for they show signs of development, and should soon prove to be as clever and popular a sister combination as any now extant. S. A. K.

WHALEN AND JANS

Theatre—State.
Style—Songs, Talk and Dancing.
Time—15 minutes.
Setting—In "one."

Whalen opens the act with Jans coming on supposed to be late for the opening of the act. After a heated discussion during which Whalen up-raises Jans, the latter goes into a comedy song, after which Whalen comes back and they go into a routine of cross-fire chatter that is a bit weak in spots. This talk gives way to a "pin bit" that is overdone and might be eliminated to good advantage. Whalen then goes into a bit of nifty stepping with Jans strutting on a "uke," and he knows how to strum it. Jans gets away and Whalen does a bit of stepping assisted by the orchestra. Jan comes back and they do a "Finale Hopper" burlesque that is good for some solid laughs.

The act is a bit crude in spots yet but with some new material the act will make the grade into the two-a-day. S. H. M.

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THE ACTORS' FUND DRIVE

Actors and actresses, from the very beginning, have been known as light-hearted, improvident people. When they are at the height of their success they see only the bright side of life and give no thought to the future. For them there is no future, everything is to-day and they live up to their incomes and oftentimes up to what they think their income ought to be. They cannot be condemned for this. It is their nature and to change them would be to attack their greatest asset, self-confidence. Folks in the show business never grow old. They wake up suddenly some morning and find they are old. They become panic-stricken. They try to hide the ravages of age and make the rounds of the agents and the offices seeking employment. They need money but they have their pride. They will not borrow from their friends and they find that they are up against it. Where are they to look for a respectable old age?

The Actors' Fund was organized to take care of performers. \$1.80 out of every \$2.00 goes toward the amelioration of the distress of needy actor folk. This does not mean that the actors and actresses are put in a home, although a splendid home is maintained on Staten Island, but that they will be taken care of, be assured of attention during their declining years.

Membership in the Actors' Fund is only two dollars a year, two little dollars that will go far to help some unfortunate brother or sister, who at one time was perhaps as talented, as fired with ambition and enflamed with success as you are now. Please God, your rainy day shall never arrive, but feel, as you cannot help but feel if you are the generous, open-hearted people you have always been, the pity of old age, the despair and hunger and then do what your conscience tells you. It is not a matter of dollars and cents. It is merely a little matter of heart aches and heart breaks and you will be the means of bringing sunshine into the darkness and hope into the hearts of those who need it most.

A CHANCE FOR ALL

To the Profession:

A chance for you all to help us at \$2.00. We officers of the Fund are working hard to meet the annual expenses of \$100,000 to maintain this charity.

We charge nothing for our services. I have gladly devoted forty years of my life to this great cause.

Here is a chance, ladies and gentlemen, to help us, easily and with little inconvenience.

Read the generous gift of \$5,000 to be made if you all contribute a like amount at \$2.00 each or \$50 for a life membership.

DANIEL FROHMAN,
President.

Aug. 16, '22.

A GREAT THING

New York, August 19, 1922.

Editor the CLIPPER,

Dear Sir:—Have just with much interest read your article on the drive for the Actors' Fund. A great thing and am sure it will be a big success. I am a member and know of its great work and believe it is the greatest charity organization in the world.

H. A. AUSTIN.

TO ACTORFOLK

A Sonnet

Gay mummings of a mimic world, they walk the stage
And lead a life apart, unknown, in any age.

Carefree and happy, smiling when in pain;
Laughing at troubles; braving storm and rain;

Jesting at hunger; flaunting grim despair;
Deriding death; so lightly should ring care;

Despising cowardice and courting fame;
If they be different which of ye shall blame?

Unused to labor's sweat or business marts
These grown-up children live beyond our ken.

They play at living as they read their parts.
They live by playing, when themselves again.

They bring the sunshine into darkened hearts.
With gen'rous hands they help their fellowmen.

"GINGHAM GIRL" AT CARROLL

Schab & Kussell will open their musical comedy, "The Gingham Girl," which was formerly known as "Love and Kisses," at the Carroll Theatre on Monday night. The cast includes Eddie Buzzell, Bertie Beaumont, Russell Mack, Eleanor Dawn, Dolly Lewis, Helen Coyne, Henri French, Walter F. Jones, Helen Ford, Louise Allen, Allan Edwards and Amelia Summerville. Al Von Tilzer and Neville Flesson wrote the lyrics and music and the dances were staged by Sammy Lee.

Answers to Queries

1901.—Jas. and Sadie Leonard were with the Rentz Santley Co. that season.

W. G. D.—The Fitzsimmons-Sharkey fight took place on August 24th, 1900.

Texas.—W. J. Niemeyer was manager of the Mascot Theatre, Galveston, Texas. The house played vaudeville.

B. & B.—Bill Smith was killed in a railroad collision in Germany. The body was buried in Bridgeport, Conn.

Empire.—"Constantinople" was the title of Bolossy Kiralfy's Exhibition at the Pan American Exposition at Buffalo, "War In China" was the Pain Exhibition at Manhattan Beach, New York.

P. A.—Jan Kubelik was brought to this country by Daniel Frohman in 1901.

G. H.—Fred Niblo played an engagement at the Palace, London, Eng.

Rex.—Warren Lewis was well known as a wrestler. He committed suicide by jumping from the Steamer Rhode Island while on a trip from New York to Providence.

B. H.—Jessie Bartlett Davis filled a vaudeville engagement at the Masonic Temple Roof, Chicago.

G. J.—Frederick Bond was the stage director for the Proctor Stock Companies.

Author—Arthur Sidman wrote "York State Folks." He died on August 12, 1901, at Higgin's Beach, Maine.

S. H.—Florence Reed appeared in "Young Mrs. Winthrop" at the Fifth Avenue Theatre, New York.

J. H.—Prof. J. H. Maccann was known as the "Concertina King." He was in America in 1891, also in 1901.

Opera.—The Duff Musical Comedy Co. played "The Geisha" at the Columbia Theatre, Washington, D. C.

A. G.—"Sweet and Twenty" was produced at the Vaudeville Theatre, London, England.

M. H.—Jewell Brothers offered their "box feat" for sale during the season of 1901. Do not know who purchased the rights.

NEW YORK, Aug. 17, 1922.

Mr. Walter Vaughan, Editor,
NEW YORK CLIPPER,
1658 Broadway, City.

My dear Mr. Vaughan:

This drive you are making for the Actors' Fund is a wonderful thing, and the actors should give it their hearty support and should jump at this great opportunity to help secure the additional \$5,000 for the Fund.

SAM A. SCRIBNER,
Treasurer.

FRAWLEY CO. FOR ORIENT

San Francisco, Aug. 19.—T. Daniel Frawley arrived here last week from the East, with an entire company of fifteen actors which he will take on a fifteen months' tour of the Orient, sailing on September 2 on the S. S. President Wilson of the Admiral Line. He will make his first stop in Honolulu, where the company will dedicate the new theatre, seating 1,600, which has just been built by The Honolulu Amusement Company, of which Joe Cohen is president.

The company includes Adele Blood, Ida Van Tine, Betty Barricote, Florence Roberts, Helen Barnes, Eva Adams, Bernard Nedell, Herbert Light, Allan McClasky, Charles L. Clapp, Lester Seib, Joseph Ray, Remick Smith, J. E. Dorothy.

This is the sixth tour over the same route conducted by Mr. Frawley. He will play five weeks in Hawaii, leaving for Yokohama, Japan, on October 20. The dates for the tour are: Yokohama, November 1 to 6; Kobe, November 7 and 8; Nagasaki, November 11; Shanghai, China, November 16 to December 3; Manila, December 7 to January 4; Hongkong, January 7 to 17; Rangoon, February 5 to 12; Calcutta, February 15 for six weeks; Bombay, April 12, for six weeks, playing on the return trip Colombo, Singapore and several other places.

During the tour Mr. Frawley will make two pictures, which have already been contracted for.

In 1896 Mr. Frawley opened the first theatre in Honolulu, called the Hawaiian Opera House.

"MARY" OPENS AT SCRANTON

Sam H. Harris will open his production of "Mary" at Scranton, Pa., on Monday. George M. Cohan originally presented this piece, but when he went to Europe he turned the production rights back to the authors of the play, who in turn sold it to Harris. It is learned from good authority that during the time that Cohan had the piece he made over \$1,000,000 with it.

GILPIN IN "EMPEROR" AGAIN

Charles Gilpin, the gifted negro actor, is to be seen again in "The Emperor Jones," in which he created a sensation last season. He will be under the management of Adolph Klauwer, and will open in Montreal on September 10.

TWENTY-FIVE YEARS AGO

Albert Bial, of Koster & Bial died at his home in New York City.

Josephine Sabel was featuring the song "There'll Be A Hot Time in the Old Town To-night" at the Masonic Temple Garden, Chicago.

Julius P. Witmark was with "The Good Mr. Best" Co. He sang "Mammy's Little Pumpkin Colored Coon."

Polly Holmes was with John L. Sullivan's Co.

Virginia Harned, C. P. Flockton, Tully Marshall, Owen Fawcett, Roland Buckstone and Rebecca Warren were with E. H. Sothorn's "Change Alley" Co.

Bert Leslie and Carrie Fulton were with "The City Club" at the London Theatre, N. Y.

Zitella Organized her English Froliques Co.

Gus Hill managed "McFadden's Flats," "Vanity Fair," "New York Stars with Steve Brody" and "Gay Masqueraders."

JOIN THE ACTORS' FUND Of America

Two dollars a year will make you a member
Fifty Dollars will Make You a LIFE Member

Send this amount and any other sum, which you desire to contribute, along with this coupon and receipt will be duly acknowledged.

The Actors' Fund of America.
Columbia Theatre Bldg.,
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My contribution to the \$5,000 Special Fund.

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LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

FAMOUS THEATRE SAVED BY
AUTHOR'S £30,000 GIFTGeorge Dance, Former Song Writer and Theatrical Manager
Sends Big Check Which Saves "Old Vic" Theatre
From Being Demolished

LONDON, Eng., Aug. 19.—London Theatrical circles are still recovering from the sudden shock administered by the announcement that George Dance, the author and manager, had donated £30,000 to the Victoria Theatre and Repertory Company. The announcement, one of the most sensational made in the history of the theatre, inasmuch as the sum is exceptionally large for one man to donate, created much surprise, for although Dance was accredited a successful manager, it was never suspected that his fortune was of proportions such as to admit of such generosity.

Dance who sought to keep the gift quiet was forced to make himself known as the donor, when the press, jeering at the "Generous Unknown," as they called him, questioned the existence of the check, which had created quite a stir, when the "Old Vic" announced its receipt. The refusal of the "Vic" authorities to announce the name of the donor added to the skepticism prevalent at the time, and much ridicule was hurled upon the officials of the "Vic," and the "Generous Unknown." Feeling that his reputation was being assailed, Dance came into the open and admitted the gift, and also accounted for his reticence in connection with the affair.

The result was the electrification of London. Dance, who is today the hero of the theatrical world, is a self-made man, and the largeness of his gift speaks for the extent of his fortune. His story reads like fiction. The London Stage in commenting on the affair had the following to say:

"The generous unknown who, through the Observer, made a promise of a gift of £30,000 for the saving of the Old Vic turns out to be Mr. George Dance. Mr. Dance has now forwarded a cheque for that amount; and the danger of the closing of the century-old theatre in the Waterloo Road is thus averted. The only stipulations made by Mr. Dance are, first, that in accordance with the original appeal the money shall be devoted to the structural alterations demanded by the London County Council; and, second, that the performances of the plays of Shakespeare shall continue to bear at least the same proportion as hitherto to the total number of performances. After the rebuilding expenses this large sum will probably show something for endowment purposes, and will serve to give permanence to the work of democratic and at the same time high-class entertainment which Miss Cons began at the Victoria Theatre, and which since her death Miss Lilian Baylis has ably carried on. Mr. Dance has never posed as a highbrow in theatrical affairs,

but his gift shows that commercial managers are not so unmindful of the higher interests of the stage as some of their critics assume. It has at all events been left to a commercial manager to offer this cause something more than merely verbal support. The money has been well bestowed. As the Times truly remarks, the Old Vic is the only theatre in London that has a repertory of Shakespearean plays; the only theatre in which, night after night, week after week, year after year, there has been a persistent effort to produce the masterpieces of drama. It has in the face of great difficulties, made a public for itself, and educated that public; and it has, moreover, formed and maintained a valuable training school for serious acting. In giving this sum to save the Old Vic from extinction Mr. Dance shows himself at once a public and a professional benefactor.

Mr. Dance was originally a Nottingham journalist, and for some years he acted as critic for *The Stage* in the lace city. He tried his hand at writing songs for Miss Vesta Tilley, Herbert Campbell, G. H. Macdermott, and other popular music hall artists, and was emboldened to experiment in a burlesque, "Oliver Grumble," which the late Willie Edouin produced at the old Novelty on March 25, 1886. He followed it up with many other pieces, chiefly musical comedies, of which "The Nautch Girl," produced at the Savoy on June 30, 1891, after the breach between the management and W. S. Gilbert, was perhaps the most notable. He collaborated in "The Nautch Girl" with Edward Solomon, who composed the music. Mr. Dance is also the author of "The Barmaid," 1891; "Ma Mie, Rosette" (adaptation), 1892; "A Modern Don Quixote," 1892; "The Lady Slavey," 1893; "The Gay Parisienne," 1894; "Buttercup and Daisy," 1895; "Lord Tom Noddy," 1896; "The New Mephisto," 1897; "The Gay Grissette," 1898; "A Chinese Honeymoon," 1899 (played more than one thousand times at the old Strand, 1901-4); "The Ladies' Paradise," 1901; "The West End," 1902, etc. His provincial enterprises as a touring manager were for many years very large, with his own pieces, with Gaiety pieces in conjunction with George Edwards, and also with dramatic companies; and he has had many interests in West End theatres, both before and behind the curtain. The £30,000 that he has given to the Old Vic is a solid tribute to a successful career, of which the profession may like to mark its sense in a formal way.

TWO NEW PLAYS PRODUCED

LONDON, Eng., Aug. 19.—Two new productions made here last week proved to be the direct opposites to what was anticipated of them. "If Winter Comes," which was expected to create a favorable impression, failed to do so, proving only mediocre, while "Husbands Are a Problem," a farce whose success was problematical, proved a winner from the start.

RETURNED AFTER THREE YEARS

LONDON, Eng., Aug. 19.—Miss Beth Tate, who has been away from England for more than three years, during which time she has been touring through Africa, Australia and the colonies, returned to London last week and opened at the Metropole, in a new revue, where she is a favorite. She may appear in a new production shortly.

HARRY GREEN TO TOUR

LONDON, Eng., Aug. 19.—Harry Green, the American Hebrew comedian, who has been in this country for a considerable time, is to tour in "Welcome Stranger," in which he appeared in London. Green has also acquired the rights to three more plays which he will produce in London as soon as conditions permit. One is an adaptation from one of E. Phillips Oppenheim's stories. Another is "The Honorable Isadore Salmon." The name of the third is not known.

LANG IN NEW PLAY NEW YEAR'S

LONDON, Eng., Aug. 12.—Matheson Lang will be seen in a new play called "The Great Well," which will be produced at the New Theatre on New Year's Eve. Alfred Sutro wrote the play.

PEGGY BUSH RETURNS TO STAGE

LONDON, Eng., Aug. 19.—Peggy Bush, who, as Viscountess Dunsford, has been away from the stage for the past five years, is returning to the profession on the 26th of this month, when she will appear in the production of "Bluebeard's Eighth Wife," a translation from the French of Alfred Savoir by Arthur Wimperis. The play, which is new here, has been seen in America, where Ina Claire played the principal role. Others in the cast are Norman McKinnell, C. M. Hallard, Hugh Wakefield and Doris McIntyre.

"THE LIMPET" PRODUCED

LONDON, Eng., Aug. 19.—"The Limpet," a new drama by Victor MacClure and Vernon Woodhouse, a dramatic critic on the *Mail*, was produced here last week at the Kingsway by Herbert Jay, has proven in the first week to be a hit. In the cast are Sybil Arundale, Phyllis Shannon, Stanley Turnball, Hubert Harben, Robert Minster and Edward Combermere.

MARIE LOHR AT THE GLOBE

LONDON, Eng., Aug. 19.—Marie Lohr is to be starred in a new play translated from the French of Robert LeFlers and Francis de Croisset by Arthur Wimperis. She will open at the Globe on September 5. The English title of the play has not yet been decided upon. In the cast will be Dion Boucicault, Jack Hobbs, Alfred Bishop and Lottie Venne.

INDIAN PLAYERS MOVE

LONDON, Eng., Aug. 12.—The Indian Players, who have been appearing at the Ambassadors, moved to the Aldwych Theatre, two weeks ago, and will continue at that house for another month, presenting "The Goddess." Lanka, the American dancer, is being featured. The new run was made by arrangement with Donald Calthrop.

DUNSANEY PLAY FOR COCHRAN

LONDON, Eng., Aug. 12.—Lord Dunsaney has written a farce which has been acquired by Charles B. Cochran for production shortly in England. The piece will also be produced in America, under the personal direction of Lord Dunsaney, who will sail shortly for the United States.

NEW MUSIC HALL LICENSE

LONDON, Eng., Aug. 19.—Jack DeFreece has been granted a license by the London County Council to build on the site at 149-151 Charing Cross Road, a new music hall. The license carries the stipulation that no intoxicating liquors are to be sold on the premises.

CRITIC WRITES COMEDY

LONDON, Eng., Aug. 12.—Harris Dean, the dramatic critic, is the author of a new three-act comedy entitled "Husbands Are a Problem," which opened at the Ambassadors Theatre on August 3, under the direction of Regency Productions, Ltd. E. Holma Clark staged the piece.

"SECRETS" IN SEPTEMBER

LONDON, Eng., Aug. 12.—A new revue entitled "Secrets" is in rehearsal, with Leon Quartermaine and Fay Compton as the stars. The revue is to open at a West End Theatre which has not as yet been divulged. It is due early in September.

"SNAP" OPENS AT VAUDEVILLE

LONDON, Eng., Aug. 19.—"Snap," a new revue, with Clayrice Mayne, Cicely Debenham and A. W. Bascombe in the cast, opened at the Vaudeville on August 11, following "Pot Luck," which closed a long season on the 8th.

VASCO FOR HIPPODROME

LONDON, Eng., Aug. 12.—"Vasco the Mad Musician" sailed on the *Homer* on the 9th, for the United States, where he is booked for the Hippodrome show.

HONOR SIR OSWALD STOLL

LONDON, Eng., Aug. 19.—Sir Oswald Stoll, theatrical manager, was singularly honored by Members of the House of Parliament at a complimentary dinner given to him by Grattan Doyle, M. P., at which the Lord Chancellor and many government officials were present. Sir Oswald was requested to speak on his plans for the financial rehabilitation of the theatrical business, and of business in general, and his remarks were treated with respectful attention and applauded by the officials present. Sir Oswald has long been regarded as a financial expert, and his views were thus sought.

"ZOZO" PRODUCED BY LEVY

LONDON, Eng., Aug. 19.—Jose Levy's production of "Zozo," which he translated from the French of E. Cranes Grandcourt and Maurice Vaucaire, is still going along at the Little Theatre, where it was produced. Its initial production met with a lukewarm reception, but there are prospects that the play will succeed if it is kept going.

PLAYFAIR GETS THE EUSTON

LONDON, Eng., Aug. 19.—Nigel Playfair has acquired the lease of the reconstructed Euston Music Hall, which is to be renamed and opened as a regular theatre early in September. Playfair intends to produce Arnold Bennett's "Body and Soul" there. The house is owned by the London Syndicate Halls.

LUPINO REPLACES LESTER

LONDON, Eng., Aug. 19.—Stanley Lupino replaces Alfred Lester as principal comedian in the production of "Phi-Phi," the much talked about and postponed revue that C. B. Cochran is producing. Lester, who is in a nursing home, declined the role, saying he was indisposed.

BAKER STAYS IN ENGLAND

LONDON, Eng., Aug. 19.—Emmett Baker and the Sterling Saxophone Four who created quite a hit here with "Chuckles of 1922," the American musical burlesque, did not leave for America with the rest of the company, but decided to stay and play several dates here.

COOTE BACK FROM AFRICA

LONDON, Eng., Aug. 19.—Bert Coote, who has been away touring the colonies and South Africa, returned to London last week, and opened at the Victoria Palace in his amusing comedy sketch, "P. Pipp, Detective." He is booked for an extensive tour of England.

CYRIL MAUDE IN NEW PLAY

LONDON, Eng., Aug. 12.—Cyril Maude, the actor, is due to open shortly at The Criterion Theatre in a new play called "The Dippers," which will be produced by T. C. Dagnell, who has been associated with Maude in all of his recent ventures.

AMERICAN ACTS FAVORITES

LONDON, Eng., Aug. 19.—Two prominent American acts are prime favorites with London variety audiences at present. They are Glenn and Jenkins, colored comedians, and Yvette Rugel, prima donna. Both have extensive bookings in this country.

"THE RISK" WITHDRAWN

LONDON, Eng., Aug. 12.—The production of Baron Henri de Rothschild's play "The Risk" was withdrawn after a run of less than a month, due to the fact that it was miscast. There is a possibility that the play may be recast and revived.

ACTOR DROPS DEAD

LONDON, Eng., Aug. 19.—King Fordham, a native of Manchester and a member of Percy Hutchinson's "Nightie Night" company, dropped dead on the stage of the Pavilion Theatre, Weymouth, during the company's engagement there.

Fields and Fink are playing the Loew houses in and around New York.

Sid Gold and his brother have been booked over the Pantages circuit.

The Darville Sisters have been booked by Lillian Bradley for Reisenweber's.

Jack Gorham is to be seen shortly in a new act called "The Story Book Revue."

Cato S. Keith is directing the production of several new acts for Hugh Herbert.

Ada Gunther and Helen Romaine have combined in a new act by Jules Von Tilzer.

J. C. Mathews has resigned as Chicago representative of the Loew interests.

Billie Purnell has been booked by Lillian Bradley for a new act for Henry Bellett.

Al Spink is handling the publicity for the Chicago company of "The Cat and Canary."

Charles Hendricks get in touch with Henry Chesterfield on a matter of importance.

Jack Duffy and Felix Bernard have reunited and will again play vaudeville together.

Trixie Hicks has been engaged for the Red Lantern in Baltimore, by Lillian Bradley.

Helen Beth has been booked by Harry Walker for the Century Roof, Baltimore.

Alice and Dorothy Morley are playing in the Proctor houses in and around New York.

Arthur Stern has joined hands with Tom Hackett and will be seen in a new act shortly.

Verna Haeworth dancer recently with the Nat Nazarro act has joined the Max Ford Revue.

Tom Noran has been engaged through Leona Stater for a new act by Lewis and Gordon.

Lew Payton the vaudeville agent has severed his connections with the Lee Krauss office.

Peggy Worth has been booked by Harry Walker for the Blackstone, Atlantic City.

Esther Howard has been signed to appear in "The Elusive Lady," the new Eltinge show.

Weber and Fields will open their Shubert unit at the Grand Theatre Hartford, on Labor Day.

Joe Rolley has been given a forty weeks' route over the Keith and Orpheum circuits.

Niles Marsh, female impersonator has been booked over the Pantages Circuit beginning September 12.

Lucille Jarrott, pianist, has signed with Bryant and Broderick for the season of 1922-1923.

Ed Franklin is appearing in a new act, with four girls, under the direction of Anton Scibilia.

Alice Dudley has been signed to play "Maggie" in Gus Hill's "Bringing Up Father" company.

Grace Hayes has been held over for a second week at Keith's Maryland Theatre, Baltimore.

ABOUT YOU! AND YOU!! AND YOU!!!

Dixie Lee and May Lynch have been booked by Harry Walker for the Red Lantern, Baltimore.

Barney Kelly will handle the publicity for the Shubert unit in which the Watson Sisters will star.

Green & Burnett, of "Strut, Miss Lizzie," have signed for forty weeks with the Keith offices.

Krantz and White will be with "The Hollywood Follies" a Shubert unit, during the coming season.

Rennée and Casanova have been booked by Harry Walker for the Century Roof, Baltimore.

Raymond and Schramm have dissolved partnership. Al Raymond will do an act with Jack Stern.

Betty Moore and The Henry Sisters have been signed by Lillian Bradley to appear at Reisenweber's.

Col. Pattee "the old soldier fiddler," will be seen in a new act next season with a G. A. R. veteran.

Eva Tanguay and her band have been held over for the second week at the Walton Roof, Philadelphia.

Hunter, Ward & Hunter opened with Sam Howe's "Joys of Life" company in Kansas City, on August 19.

Eva Tanguay may be seen next season with a Shubert unit. She is negotiating with them at present.

Lucille Martin is appearing at Monticello offering her novelty act, where she was booked by Harry Walker.

Montgomery Moses has been given an agent's franchise on the Keith floor and began booking acts last week.

Victor Binns and Frank Farr have been engaged for "Prince Charming's Daughter," through Matt Grau.

Trix Conway and Eva Darling have been booked by Harry Walker for the Motor Square Inn., Pittsburgh.

Geoffrey O'Hara, songwriter and composer is doing an act on the Northern New York Chautauqua Circuit.

Marian Wirth has been engaged to appear at the Hotel Blackstone, Atlantic City for a period of two weeks.

Charles Williams is managing Ike Rose's company of Lilliputians that are touring the New England States.

Lydell and Macy who were to go with one of the Shubert Unit shows have canceled and will be seen in vaudeville.

David Samuels has again been appointed general manager of orchestras of the Shubert Theatrical Enterprises.

S. Jasper Null, an officer in the firm headed by Henry Barron, play producers, has had a play named after him.

Louis Lipstein is now directing orchestras at both the Central Park and Roosevelt theatres in Chicago.

Clarence Chase has been engaged through Leona Stater for a role in "Under Hawaiian Skies," by Lester Smith.

Lillian Burkhardt-Goldsmith has returned to vaudeville and opened on the Pantages Circuit at Salt Lake last week.

Smith and Dale of the Avon Comedy Four will head the "Whirl of New York" unit that the Shuberts are to produce.

Ham Tree Harrington, of "Strut, Miss Lizzie," has been signed as comedian for the Minsky Bros.' Park Music Hall.

Sydney Hamilton and Nat Davis are to be seen with Nat Jerome in his act "Our Children." Leona Stater booked them.

Mary Fuller has been signed by Lester Smith, through Leona Stater to appear in his new show, "Under Hawaiian Skies."

Ruth Budd will be one of the features with "Say It With Laughs," a Shubert unit being produced by E. Thomas Beatty.

George P. Murphy opens with Wm. Friedlander and Lawrence Weber's "Facts and Figures," September 10, at Detroit.

The Kitamura Japs have been booked over the Pantages Circuit by Tom Rooney, opening August 20, at Minneapolis.

Pearl White has a vaudeville act in preparation and will open on the Keith time soon. Rose and Curtis are handling the act.

Julian Wylie of the producing firm of Wylie-Tate, Ltd., London, will be in America soon. This is first visit to this country.

The Stewart Sisters have been booked by Harry Walker for Billy LaVar, a new act, to be known as "Billy LaVar and Girls."

Earl Miller, Vera Gray and Kitty Walsh have been engaged by Harry Walker for The Motor Square Inn, Pittsburgh.

Marguerite DeVon will be in the cast of "Stepping Around," one of the W. B. Friedlander units that will tour the Shubert Circuit.

Theodore Roberts has abandoned pictures and will open in a sketch at the Orpheum Theatre, San Francisco on September 3.

Jeanne Alexander has been engaged by Harry Walker for a new revue Harry Rogers is producing called "Indian Reveries."

Ed McKearnin, for ten years with the Keith Circuit is now acting as general man at the 81st Street. He goes to the Royal when it opens.

William H. Pine has been engaged to play the leading male role in the company of "The Rubicon" which opened in Chicago on August 27.

Harold Waldridge, formerly with Ethel Barrymore and a number of other prominent players, is having a new play written for himself.

Alvia Baker, formerly in vaudeville in her own act over the Pan time has been engaged as soubrette for Joseph's Maxwell's "Varieties of 1923."

Flo Ring has been placed under contract to appear at Minsky Brothers Park Music Hall for the coming season. She is at present in vaudeville.

Eleanor Painter will sing the leading role in the new musical play "The Lady in Ermine" which will be seen at the Century early next month.

Rilla Willard is having a new act written for her by Kathryn Kavanaugh, and will be seen in it shortly under the direction of Hugh Herbert.

Jane Lowe assisted by John Adair, Jr. concluded their ten weeks' stock engagement at Lakemont Park Theatre, Altoona, Pa., on August 12.

The White Sisters closed their tour of Keith Vaudeville at Atlantic City on Sunday. The kiddies will be with the Fred Stone Show next season.

Violet Barney, who has been with Valerie Bergere for the past four seasons, is spending her vacation with Miss Bergere at the latter's summer home.

Johnny J. Kline has returned to the booking field and has opened offices in the Putnam Building. Kline is well known in the Carnival and Circus field.

Pat Troy, who is employed at the 5th Avenue Theatre, has written a song called "My Pretty Irish Ilean," which is being played daily by the orchestra in that theatre.

Bobby Watson has signed for the Al. H. Woods' show "A Demi-Virgin" and will be seen in the role played by Charles Ruggles in the original production.

Boila and Twinette a man and woman dancing act have been signed for "Facts and Figures," a Shubert Unit show which William B. Friedlander is producing.

Jack Kenny, the violinist, now with Ruloff & Elton, will produce an act of his own this season. He was recently the winner of a popularity contest in Boston.

T. Roy Barnes, for years in vaudeville, has signed a long term contract with the Cosmopolitan Productions and will appear in several films for that company this winter.

C. V. Turner is not to be with "Hello Prosperity" as published, but will act as assistant to Claude (Kid) Long the General Manager of the Graves Brothers Attractions.

Felix Adler has joined the cast of "The Yankee Princess" the new A. L. Erlanger production of the Emerick Kalman's operetta known on the other side as "Die Bajadere."

Lillian Wagner, prima donna, has returned from her two weeks' engagement at the Hotel Blackstone, Atlantic City and will rest before beginning rehearsals with the "Rose of Stamboul."

Ben Meroff and the Lloyd Ibach Band will close their engagement at the Maryland, Baltimore on Saturday night and will have played six consecutive weeks at this theatre, a record for the house.

Harry L. Hanson, of the old musical comedy team of Fields & Hanson, will appear this season in one of the Lewis & Gordon acts. Last season he was with the Crane Wilbur & Martha Mansfield Company.

Rose Coghlan the famous character actress who for weeks was seriously ill has recovered and is going into films. She will be seen in an important part in "Secrets of Paris," a new Charles H. Burr production.

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Ballad Singers—Your repertoire is
not complete without it

NOTHING
EVER LIKE IT

Stands alone in its originality

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As big a Hit as a song as it is for
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Another "WANG WANG BLUES" by the same writers,
HENRY BUSSE, HARRY LANGE and LOU DAVIS.

HOT LIPS

Wonderful Fox Trot rhythm and a great lyric.

A CRY

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"SORRY I MO

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An exceptionally fine arrangement for high class singers
 All smart "Dumb" acts will include this in their routine

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Rag Ballad Singers—
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If you were a hit with "Wang Wang Blues," this is made to
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HOT LIPS

Get It Now! Put it in your act and see for yourself.

MELODY LANE

MUSIC MEN'S COMMITTEE PLANS ACTION AGAINST "FAKE" CONCERNS

Post Office Authorities to Be Notified, Warnings Displayed the Country Over and Every Possible Means Adopted to Stop Concerns That Are Making Fortunes at the Expense of Amateur Writers.

The meeting of the Special Committee which took place last week in effort to take further action against "Fake Publishers," resulted in plans being approved, and ways and means devised of putting them into operation. C. L. Dennis, who is in charge of the Better Business Bureau of the Music Industries Chamber of Commerce and also the one picked at the last Convention of the Music Publishers' Association to carry out some of the work, is actively engaged in several approved methods of doing away with the "fake" publishers.

Among the methods that were decided upon at the Convention last June was one to the effect the post-office authorities be notified of "specific cases which appear to be fraudulent, toward the end of making examples of flagrant offenders." In regard to the above method, it was pointed out at the meeting by E. C. Mills of the Music Publisher's Protective Association, that music organization head like himself had always brought offenders to justice when it came under their notice.

The second method suggested at the Convention, is likely to prove one of the most important of them all and was approved at the meeting. This was to the effect that a warning be displayed where all possible victims could see it, and distribute such placards or leaflets etc., through the music departments of stores. The leaflet was to describe the practices of dishonest publishers and their methods. Toward this plan Mr. Dennis is getting

out a placard as well as a leaflet, which will be ready in about a week or so.

A third point taken into consideration at the meeting was the suggestion made at the Convention that the campaign of the National Vigilance Committee of Associated Advertising Clubs, be aided and encouraged in reducing the number of mediums whose advertising columns are open to the kind in question. Mr. Dennis will confer with The Vigilance Committee and he hopes to have a certain publication see the legitimate publisher's side of the question and discontinue the acceptance of fake publisher's advertising.

Of paramount importance however, is the decision and understanding reached at the meeting by the various representatives of music publisher's and allied organizations, to make a concerted and active effort in going after the fakers. Also to work so that their different efforts will not be duplicated, and so have a maximum amount of efficiency.

The special committee which attended the meeting was composed of, E. C. Mills, Chairman of the Executive Board of the Music Publishers' Protective Ass'n.; C. L. Dennis, manager of the Better Business Bureau of the Music Industries Chamber of Commerce; J. M. Prialux, of C. H. Ditson & Co.; Harold Flammer of Flammer & Co.; Charles A. Keller of Larez & Co.; E. T. Paul of the E. T. Paul Publishing Co., and George Fischer of J. Fischer & Bro., and president of the Music Publisher's Association of the United States.

A. V. T. MUSIC CO. CLOSES

Albert Von Tilzer and Neville Fleson, who have been in the publishing business under the name of the A. V. T. Music Publishing Company, have gone out of the publishing end of their activities and will devote their time to writing special material for acts, and will also do the score and lyrics for musical plays. The A. V. T. catalogue is being taken over by another publishing house.

Von Tilzer and Fleson recently wrote the score and lyrics of the musical comedy, "The Gingham Girl," which opens next week at the Earl Carroll Theatre.

Ben Bornstein, Jack Yellen and Milton Ager, who are going into the music publishing business, expect to take possession of the A. V. T. offices in the Hilton Building some time this week.

BERLIN GETS HARMS SONG

Irving Berlin, Inc., have taken over from Harms, Inc., the fox-trot novelty song, "Yankee Doodle Blues," by Bud de Sylva, Irving Caesar and George Gershwin. The mechanical rights of what has already been reproduced of the songs will be retained by Harms, Inc.

The song has been in the Harms catalogue for several months, during which time much plugging was done for it by Arthur Behm, professional manager of Harms, Inc.

ENGEL IS NOW MUSIC CO. MANAGER

Harry Engel, for the past three years Chicago representative of the Richmond-Robbins Co. is now in New York and is general manager of the company. Mr. Engel has had a long experience in the music business and his success in Chicago resulted in his promotion.

WRITERS IN ADIRONDACKS

Cliff Friend and Con Conrad are leaving this week for Paul Smith's place in the Adirondack Mountains near Schroon Lake, where they will work on their musical comedy which they expect to have produced late in the Fall.

The team placed two new songs with Jerome H. Remick & Co. last week, one of them being "Jennie," a fox-trot ballad, and the other a novelty fox-trot entitled "Cocky Doodle Doo."

ARTHUR PRYOR PLACES SONG

Arthur Pryor, famous bandmaster, whose organization is playing this summer at Luna Park, Coney Island, has written a new novelty song and fox trot which he is featuring at his concerts.

The words of the song are by Arthur Lamb, and Charles K. Harris will release it within the next few days.

FEIST BUYS BALLAD HIT

"When the Leaves Come Tumbling Down," a new ballad by Richard Howard and published by the Orpheum Music Publishing Co. of Boston, has been purchased by Leo Feist, Inc. The song, a melodious ballad, has been an exceptionally big seller in and around Boston, where it was first released.

DAN WINKLER WITH FISHER

Dan Winkler, who for several years has been general manager of the Richmond-Robbins Co. resigned last week and is now with the Fred Fisher Co. where he is occupying the position of sales manager.

HOWARD WITH JACK MILLS

Mort Howard, who formerly did a single in vaudeville, is now connected in the professional department of Jack Mills, Inc.

NEW MILLS INSTRUMENTALS

Additional titles have been added to the piano solo catalogue of Jack Mills, Inc., six solos having been taken over from Ed. Claypoole, who is the composer of "Ragging the Scale." Two of the solos have been released, "Changes" and "Waltzing Gin." The former is said to be a novelty and one of the trickiest pieces on record.

Another series of piano solos were taken over also, from Arthur Schutt, pianist of Paul Specht's Orchestra. The titles include: "Synopating the Scale," "Modulation Blues" and "Rhyme and Rhythm."

Still another solo added to the list is one by Turner Layton entitled "Chromatic Blues." Of the popular music publishers the Mills concern have what is conceded to be the largest catalogue of up-to-date piano solos.

STORY ISSUED WITH SONG

W. C. Handy, of Handy Bros., is now printing on the inside cover of each of his songs a story of the folklore on which the particular song or blues might be based. This special preface covers a full page and is well written.

From his new quarters at No. 2573 Seventh avenue, Mr. Handy is putting into operation his plan of recording his own numbers for exploitation purposes. Some numbers have been made already and additional new songs will be put out as soon as new offices are fitted up for this work.

DANCER TO TEACH DANCERS

Valodia Vestoff, premier dancer of the Greenwich Village Follies, and who recently concluded a tour with Pavlowa, and who has also appeared as premier dancer at the Hippodrome, has been appointed official instructor at the coming convention of the American Dancing Masters' Association, to be held at the Hotel Commodore the last week in August. Vestoff is to teach the dancing masters the latest inventions in ballroom dancing.

LEE ON WESTERN TRIP

Marvin Lee, Western sales manager of Waterson, Berlin & Snyder's Chicago offices, returned Saturday from a two weeks' fishing trip through the Northern woods in Wisconsin, Michigan and Minnesota.

On Monday he left on one of his regular trips to the Coast where he expects to exceed all of his previous sales records on the strength of his two weeks in the open and the W. B. & S. catalogue which has several hit numbers.

NEW WITMARK SONG

"Lorna Doone" is being pictured by the Thomas H. Ince Corporation starring Miss Madge Bellamy and M. Witmark & Sons have issued a song of the same name suggested and specially written for the picture production by Arthur A. Penn and Frederick W. Vanderpool. The publishers are tying up with the picture producers on a general campaign in the interest of the song.

BOOSTING "CALIFORNIA" AT SHORE

Jerome H. Remick & Co. is putting out several hundred thousand balloons with the song "California" stamped on them. They are to be used during the Rose Carnival on the Million Dollar Pier, Atlantic City.

PRIMA DONNA SINGS OVER RADIO

Sarah Hyatt, prima donna with Jacobs & Jermon's "Flashlights," sang several numbers over the radio last week from the Newark station. Vaughn DeLeith accompanied her at the piano.

"O'BRIEN GIRL" REHEARSING

Ada May Weeks rejoined the cast of "The O'Brien Girl," which George M. Cohan put into rehearsal this week at the Hudson Theatre. She will be featured with the show.

NEW ANTHEM FOR CANADA

VICTORIA, B. C., Aug. 21.—A new Canadian national anthem, written by Mr. Justice Archer Martin, of the Court of Appeal, was formally indorsed by the Native Sons of Canada at a meeting here recently. The new song has been named "Canada, Our Canada," and musicians are now working out the score. The verses are as follows:

CANADA, OUR CANADA.

Hail! Stately country of our sires!
To thee we light the altar fires,
Ne'er to be quenched till life expires,
Canada, our Canada.

Each true son's heart glows with the flame
Of patriot pride to see thy name,
Writ large upon the role of fame,
Canada, our Canada.

CHORUS

Canada, we hail thee!
Whosoever may assail thee,
Never shall we fail thee
'Canada, our Canada!

From East to St. Elias' towers,
The cry comes through the awakened hours—
Arise, assert thy manhood's powers,
Canada, our Canada.

The time has come to take thy place,
Among the nations, face to face,
Equal at last with every race,
Canada, our Canada.

TRIANGLE GETS "PAINTED DOLL"

The Triangle Music Company have taken over the song "Hand Painted Doll," a fox-trot ballad by George Green and Victor Arden. The number has been released on the Victor records, made by the All Star Trio and their orchestra.

"Suez," the Triangle's Oriental fox-trot which was played by Vincent Lopez and His Pennsylvania Orchestra at their opening week at the Palace Theatre, is being used again this week as a result of many requests of Palace patrons.

PETTERS DOES SPECIALTY

Oscar Petters, playing at Le Bal Tabarin, Atlantic City, is featuring his string bass player. The orchestra plays their dances in a jazzy tempo and this man dances with his instrument, throwing it up in the air, playing it with the bow held in his teeth, and climbing all over it. Patrons of the Bal Tabarin are keenly interested in the work of this combination, Petters making all his own arrangements.

RICHARDSON SCORES WITH NEW SONG

George Richardson, baritone, introduced the new song "Because of You" at the Rivoli Theatre recently and scored such a success with the number that he was, after the first performance, engaged for the Rialto the next week.

RECORD MEN ON VACATION

W. G. Haenschen and James O'Keefe, of the Brunswick Recording Laboratories, are on vacation for two weeks while the laboratories are closed. Recording at the Brunswick will be resumed about August 28, when the laboratories are expected to reopen.

PLACE SONG WITH BERLIN

Eugene West and Jimmy Monaco have written a new ballad which they have placed with Irving Berlin, Inc. The title is "You Know You Belong to Somebody Else (Why Don't You Leave Me Alone)."

STASNYS IN GERMANY

Mr. and Mrs. A. J. Stasny are spending a vacation in Europe and now are in Berlin, Germany.

BURLESQUE

REEVES SHOW CANCELED FOR WEEK

GIVEN WEEK IN WHICH TO IMPROVE

Al Reeves was notified last Thursday that his show on the Columbia Circuit would not do and was told to get busy and put on one, the officials of the circuit would approve of.

General Manager Sam A. Scribner cancelled the show this week, which was booked to play Miner's Empire, Newark, and told Reeves that he would give him a week to put on a show that would meet the approval of the officials of the circuit.

Scribner told the CLIPPER representative that not alone was the book bad, but the scenery and wardrobe were not what they should be. Several of his principals are to be changed as well.

The Columbia Amusement Company called a meeting recently of all producing managers and told them at that time how essential it was to have the best shows that could possibly be given must be staged this season, and that they would not tolerate any cheating in the line of costumes or scenery. The producers were told that the day of staging shows with old bits and old material was passed and the owner who did not live up to this principal would have to suffer.

Scribner stated last Friday that it did not make any difference who the show owner was, he would have to deliver the goods. If it was one of his own shows, he would do the same as he did with the Reeves show.

Leon Evans, manager of the Empire, Newark, had started billing the Reeves show on Thursday morning, but was notified that afternoon of the cancellation. Evans was compelled to put on two extra billers Friday morning to cover the Reeves paper and post the paper for the new show.

"Joe Maxwell's Varieties of 1923," a new show, was substituted in Newark in place of the Reeves show. Maxwell's show was in rehearsal and did not intend to open until next Monday, which was the regular opening of the show, at Hurtig and Seamons, New York. The short notice given Maxwell, compelled both day and night rehearsals, to get set for the earlier opening.

Reeves and his manager Frank McAleer were working the booking agents over-time, the latter part of last week looking for new performers to put in the show, to rehearse them this week, so that they could open next Monday at the Orpheum, Paterson, on the regular time.

Scribner told Reeves that if the show was not right then it would be taken off again. There is no doubt if Reeves gets busy and puts on a new show, he will be given time to get it going right, which should be in a few weeks.

It looks as though the "big stick" is getting busy and will swing in many directions, if the shows are not up to the standard required by the Columbia Amusement Company. This is Reeves thirty-first tour, according to his program and it is the first time his show has been taken off by the Columbia Amusement Company.

The show opened at the Casino in Brooklyn last week. The reports coming into the office of the circuit, compelled Scribner to take action. He sent two representatives to the theatre to look the show over on Wednesday night. It was evidently on the strength of their reports that Scribner cancelled the show this week.

BABE POWERS SAILS

Babe Powers sailed for Panama, C. Z., last week for a five months' engagement.

GAYETY THEATRE CAST

St. Louis, Mo., Aug. 18.—The new staff of the Gayety Theatre, which plays the Columbia Amusement Company shows Manager Sam Reider announces Eddie Jeannett, treasurer and Ethel Dixon assistant treasurer. Jeannett was formerly treasure of the Orpheum, Detroit.

Sam Hawes company "Joys of Life" has arrived and are rehearsing for the opening of the season. This is the Twentieth Anniversary of the Gayety.

MUTUAL SHOWS FOR EMPIRE

CLEVELAND, O., Aug. 18.—The new Empire Theatre which will play the Mutual shows this season, has just been completed by W. S. Manheim. It is located at Ninth and Locust streets and has a seating capacity of 2,200. This house will open Labor Day.

PEGGY THAYER WITH "FOLLIES"

Peggy Thayer, daughter of Ernie Mack, is a member of the "Follies and Scandals" on the Mutual Circuit, the same show her father is the comedian of. This is Miss Thayer's first engagement in show business.

OPPENHEIM SHOW ON MUTUAL

Joe Oppenheim will handle his own show on the Mutual Circuit this season. He calls the show the "Broadway Belles." This will be the first time in a number of years that he has managed his own show.

GIBSON FOR "KNICK KNACKS"

Jack Gibson has been engaged by Harry Hastings as straight man for his "Knick Knacks" company on the Columbia Circuit. He takes Lew Denny's place, who is in vaudeville.

SIGN FOR "RUNAWAY GIRLS"

Shepard Klein and Gertrude Sloane have signed with Julius Michaels' "Runaway Girls" on the Mutual Circuit. They have been recruited from musical comedy.

NEW NAME FOR PRISCILLA

CLEVELAND, O., Aug. 19.—The Priscilla Theatre which will play the attractions of the Mutual Circuit this season, has been re-named the "Band Box."

GLADYS CRAIG MARRIES

George Adams, well known burlesque comedian and Gladys E. Craig were married in Old Orchard, Me., on Aug. 13. Mrs. Adams was a professional.

GRANTS HAVE BABY GIRL

A ten pound baby girl arrived at the home of Mr. and Mrs. John O. Grant in Philadelphia on Aug. 12. The Grants now have two little girls.

"RUNAWAY GIRLS" MICHAELS SHOW

Julius Michaels will call his show on the Mutual Circuit this season the "Runaway Girls" instead of the "Cabaret Girl," as originally intended.

NOLAN IS "GOOD TIMES" MGR.

Tom Nolan has been appointed business manager of John G. Jermon's "Hello Good Times" on the Columbia Circuit.

DENNY WITH "KNICK KNACKS"

Lew Denny, straight man, has joined Harry Hastings' "Knick Knacks." He replaces Jack Gibson, who resigned.

GILBERT IS UNIT SHOW MANAGER

Louie Gilbert will manage I. H. Herk's Watson Sisters' Unit on the Shubert Circuit.

MUTUAL ROUTE RELEASED MONDAY

EIGHTEEN WEEKS ANNOUNCED

Eighteen weeks appear on the official route of the Mutual Burlesque Circuit which was released Monday morning.

The list shows that the circuit will have two weeks in Brooklyn, the Star and Gayety, and two weeks in Cleveland, the Band-box, formerly the Priscilla, and the New Empire.

There are two weeks of one-nighters, one in Ohio, opening at Akron for three days, Thursday, Fremont; Friday, Elyria, and Saturday, Sandusky. The other week is the Penn Circuit, which was not set Monday.

Chas. Franklyn was in Rochester Monday, where he expected to place the Family Theatre on the circuit.

The official opening will be Labor Day, the shows that will open then are "Follies and Scandals" at the Gayety, Brooklyn, "Jazz Babies," Empire, Hoboken, Frances Farr and Her Pacemakers, Star, Brooklyn, "Smiles and Kisses," Olympic, New York, "Playmates," Plaza, Springfield, "Broadway Belles," Majestic, Albany, "Pat White and His Irish Daisies," Empire (formerly the Garden), Buffalo, "Runaway Girls," Band Box, Cleveland, "Laffin Thru 1922," Akron, Monday, Tuesday and Wednesday, Fremont, Fremont, O., Thursday, Rialto Elyria, O., Friday and Sandusky Theatre, Sandusky, Saturday, "London Gayety Girls," New Empire, Cleveland, "Monte Carlo Girls," Lyceum, Columbus and "Mischievous Makers," Auditorium, Dayton.

"Jazz Time Revue," Broadway, Indianapolis, "Lid Lifters," Duquesne, Pittsburgh, "Hello Jake Girls," Penn Circuit, "The Pepper Pot," Folly, Baltimore, "Kandy Kids," Bijou, Philadelphia, and "Heads Up," Lyric, Newark.

The Howard, Boston, opens September 11 with "Playmates" and the "Footlight Frolics" the following week.

"Baby Bears" and the "Band Box Revue" will open September 11, but the houses have not been named. No doubt these two shows will open in New England, as Providence is expected to be in by that time, also Fall River and Newport, for the three days each.

A number of these shows and houses will open Saturday night and next week for preliminary time and then work into the regular time.

At the headquarters of the circuit, word is awaiting S. W. Mannheim about more houses in the middle west, including Chicago and Cincinnati, and it is expected that Detroit will be fixed up in a day or so.

MORTAN IN NEW REVUE

Nat Mortan will open at Murray's, on Forty-second street, Friday in a new revue. The revue will be in two parts. Mortan will do straight in the first part and black face in the second part. He will be one of the features.

Mortan completed a three-year contract with Jean Bedini last season. He has signed a six months' contract with this revue through Al Herman's office.

LILLIAN GAY AT MINSKY'S

Lillian Gay is the soubrette of the National Winter Garden. This is her second season at this theatre, which opened last Saturday night.

ROGERS FOR UNIT SHOW

Eddie Rogers goes with Barney Gerard's "Johnny Dooley Unit" on the Shubert Circuit this season. They are now in rehearsal.

WATSON REVIVES OLD SHOW AND SCORES BIG HIT

Billy Watson's "Beef Trust Beauties" are in full swing at the Columbia this week. Besides the big women in the chorus, Watson has staged his "Krousemeyer's Alley," which he presented to the burlesque-loving public for many years and during that time made him a rich man.

It's the same old "Krousemeyer's Alley" of old, all dolled up. The alley fights, brickbats and dead cats, to liven up the scene. Billy Watson as Phillip Krousemeyer and his old-time friendly enemy, Mike Grogan, played by the original Grogan, Billy Spencer, are there. Between these two the fun was merry and fast.

Julius Jacobs was another whose comedy was enjoyed as a German cop. He played this character all through the first part. He also handled himself well all through the show.

Lillian and Anna Morette, two lively little girls, added the ginger and pep to the performance. They were in a number of the scenes with the comedians and handled themselves creditably. They do nicely with lines, and put their numbers over most successfully. They have taken particular care with their wardrobe, selecting dresses most suited to them.

Estaire Shaw is the leading woman; while her voice did not show off to any great advantage Monday afternoon, her figure did, especially when wearing tights. She also displayed several pretty gowns.

Dick Griffin did several comedy parts exceptionally well. His dance was carefully done and not the least bit offensive.

Joe Rooney and Jack Sweeney, two hoofers, do bits and handle them satisfactorily.

Watson has gone back to the big women in the chorus and for their size they are a well formed and very good looking lot. They wear tights and wear them often. They are well supplied with beautiful costumes. If anyone goes to this show to laugh at Watson's chorus, will be in a way disappointed. They can't help but admire them the way the girls carry themselves. In fact, there isn't a prettier nor better formed show girl in any chorus in burlesque than Nora Henry, a most attractive blond. There are others one could speak well of in the chorus of this show.

Watson's scenery is all new and a glory of bright colors.

The show opens with the chorus whistling a medley of old-time songs, getting away from other openings.

One of the best musical numbers was "Kid from Madrid" by the Morette Sisters and chorus. A good comedy number, "Down in Our Alley," was offered by the Morette Sisters, Sweeney, Rooney and the chorus.

Miss Shaw and Griffin offered a neat singing specialty.

Sweeney and Rooney were successful in their dancing specialty. Both are good hoofers and they have a good routine.

The Morette Sisters were a hit in their musical act. The girls offered several selections on violins and cellos, which they play artistically. Their offering went big and was generously applauded.

Watson and Spencer put over a comedy talking act in one, that furnished plenty of amusement.

The show is in two acts and four scenes. The first part, Krousemeyer's Alley, is packed with rough, low comedy, and when working right will be one continuous round of laughter. The finale of the first part could be improved, it is not strong enough to follow, what it does.

Watson's last scene was well staged and makes a pretty sight for the eye.

Watson has come back with a show that will get the money this season. While others have gone more into production and musical comedy end, he has gone back to the old time burlesque, and we think it looks as though the public will buy it.

E. L. JOHNSON'S MOTHER DIES

Mrs. Mary J. Griswold, mother of E. L. Johnson, owner of the Gayety Theatre, Omaha, died at Long Beach, Cal., July 30, at the age of seventy-eight, of complications. She had been ill for the past two years at her home in Phoenix, Ariz. Mr. Johnson was at her bedside at the time of her death. Mrs. Griswold married a second time, seventeenth years ago to H. S. Griswold of Phoenix.

NEW CAST AT STAR

CLEVELAND, O., Aug. 19.—The cast at the Star, a stock burlesque house here which formerly played the attractions of the Columbia Amusement Company, includes Leona Fox, Billy Lewis, Jack LaMont, Sam Goldman, Trixie Ayers, Gale Stewart and Jack Wright.

YOUNG TO MANAGE WHITE SHOW

CLEVELAND, Ohio, Aug. 21.—George Young will manage the Pat White Show on the Mutual Circuit this season.

DRAMATIC and MUSICAL

"LIGHTS OUT" PLAY OF THE SCREEN AT THE VANDERBILT

"LIGHTS OUT," a comedy in three acts, by Paul Dickey and Mann Page. Produced at the Vanderbilt Theatre, Thursday evening, August 17.

CAST

Walt Sebastian.....Felix Krembs
Barbara Peyton.....Marcia Byron
Mrs. Chester Gallant.....Olive Harper
Keith Forbes.....William Shelley
Brakeman.....Albert Powers
Mr. Peyton.....William Ingersoll
Ebert Winslow.....Robert Ames
Porter.....Cy Plunkett
Hair Pin Annie.....Beatrice Noyes
Butta McAllister.....Lorin Raker
"Camera Eye" Decker.....Philip Lord
Silent Jim.....Sam Janney
High Shine Joe.....C. Henry Gordan
Night Watchman.....Hallam Bosworth
Mr. Wellsback.....William E. Morris

A scenario writer and his valise full of scripts, and all of the complicated comedy usually seen in a movie farce, a bank robbery and other things served in a tempo much too slow for a Broadway comedy and that tempo varying at that, is one impression of "Lights Out," at the Vanderbilt Theatre. As the stuff of which thrillers are made for the cheaper magazines who use that kind of fiction, it is in keeping with most of the things Paul Dickey has written.

Robert Ames is at least one bright light that didn't go out with the others, and managed to give a good performance despite the handicap of a poor play. Felix Krembs who closed recently in "Lawful Larceny" seems also out of place in such a play. Those who really supplied a little fun were those who had minor rôles.

As near as we can gather, two crooks, male and female, meet and rob a young scenario writer while on a train bound for the East. After stealing the scenarios, it occurs to one of the crooks that it would be a good idea to put out a motion picture showing the method used by crooks who would rob banks, etc. The crooks have made friends with the writer whom they robbed. The scenario when written by the author is so well done that his fiancée is led to believe that he knows a little about safe cracking. And so their romance is broken up to some extent. When the crook who has been shown up by the movie sees the picture he announces that he will shortly do away with those responsible for the picture, etc.

The last act concerns the movies and the satire is probably different than the usual viewpoint. All of the cast may be said to have done wonderfully well with the play and carried it forward more by their good acting than the play itself by its merits.

CHAUVE-SOURIS BENEFIT

A performance of Balieff's "Chauve-Souris" will take place on Sunday night, September 3, in a specially constructed outdoor theatre on the grounds of the Parrish Art Museum in Southampton. The occasion will be a benefit in aid of the Rogers Memorial Library of Southampton.

On the executive committee, co-operating with Mr. Balieff and Morris Gest, are Samuel L. Parrish, Mrs. Thomas H. Barber, Mrs. Goodhue Livingston, Mrs. Peter B. Wyckoff and others of the Summer colony. Boxholders will include Mrs. Henry R. Rea, Mrs. Rufus L. Patterson, Mrs. John E. Berwind, Mrs. Frederick A. Snow, Mrs. George T. Maxwell, Mrs. Joseph R. Bilworth, Mrs. Percy H. Stewart, Mrs. James L. Barclay, Mrs. Henry F. du Pont, Mrs. Herman Dierecks and Mrs. Charles H. Sabin.

WILBUR PLAY FOR COMEDY

"I Will If You Will," by Crane Wilbur will be produced by George Broadhurst at the Comedy Theatre on August 29.

BRADY NOW CONCERT MANAGER

William A. Brady, who has managed almost everything from prize fighters to bicycle riders, to say nothing of male and female dramatic stars has become an impresario. Tom Burke, the Irish tenor, has come under his management and he will, during the winter season, give a series of concerts at the Playhouse on Sunday evenings.

Mr. Burke has sung with the Royal Opera Company in Covent Garden, London. Last season he was called in suddenly to join the Chicago Opera Company at the Manhattan Opera House to replace Tito Schipa.

"WOMAN WHO LAUGHED IS WEAK AND LACKS ENTERTAINING VALUE

"THE WOMAN WHO LAUGHED" a play in three acts, by Edward Locke. Produced at the Longacre Theatre, Wednesday evening, August 16.

CAST

John Neilson.....William H. Powell
Frieda Neilson.....Martha Hedman
Minna Becker.....Gilda Leary

The reason for the title is the almost continuous hollow laugh of the wife who probably is supposed to laugh at the irony of fate. The reason why the wife laughs is because her sister is rather on too intimate terms with her (the wife's) husband. What the wife does by way of curing the couple of their intimacy is the play mostly. Martha Hedman was in the role of Mrs. Frieda Neilson, Gilda Leary was her sister, Minna Becker, and William H. Powell portrayed Mr. John Neilson, the husband.

What the woman who laughed did was to lure her own husband and her sister onto a sofa and drug them, rope them together and then, while they were bound and helpless, performed for their benefit. The wife pretends to poison herself and the other two. She also pretends to shoot herself and generally cut up as she objected strongly to having her husband sneak off to her sister-in-law's boudoir. She did all this in order to make them sick of each other in this particular case, according to the author, merely decided that his wife was right.

The play did not lend itself to heavy dramatic treatment by the cast, and when attempt was made at emotional dialogue it seemed to miss.

The three members of the triangle for the most part did very well and deserve a better play, which goes especially so for Miss Leary and Mr. Powell. Whoever produced the play evidently preferred to remain incognito until the play either proved to be a hit, or is engaged in affairs that do not permit his being known as the producer of a play which, to say the least, is weak and unconvincing.

"GOOD MORNING, DEARIE" CLOSING

This is the last week of the New York engagement of "Good Morning, Dearie," at the Globe Theatre. At the end of this week, the forty-third in New York, "Good Morning, Dearie" will leave Broadway for an engagement at the Colonial Theatre, Chicago.

"LADY IN ERMINE" REHEARSING

Rehearsals of the London musical play "The Lady of the Rose" will commence early next week. The piece will be called "The Lady in Ermine" due to the fact that during the past season there have been a number of shows out with the word "rose" in the title.

"HUNKY DORY" OPENING

"Hunky Dory," with its English cast arrived in Montreal last week and will open at His Majesty's Theatre on August 28. It will then come into New York opening at the Klaw Theatre on September 4.

"MANHATTAN" AT THE PLAYHOUSE IS LIGHT AND PLEASING COMEDY

"MANHATTAN," a comedy in four acts by Leighton Osmun and Henry Hull, presented at the Playhouse on Tuesday evening, August 15, 1922.

CAST

Duncan Van Norman.....Norman Trevor
Paget.....Hubert Druce
Skiddy Stillman.....Raymond Walburn
Mrs. Van Norman.....Hilda Spong
Mr. Shepley.....William Sams
Amy Van Norman.....Greta Kemble Cooper
Lory.....Marguerite Maxwell
Sadie.....Puritan Townsend
Kit.....Mary Blair
Sybil Herrington.....Helen Gahagan
Hendrick Van Dekkar.....Albert Gran

"Manhattan," which is produced by John Cromwell in conjunction with William A. Brady, for who he has long served as stage director, is a paper-covered novel in four acts. "Cinderella" by any other name is just as sweet a story, and no fairy godmother has the power that an author has when it comes to bestowing the good things of the world in order to work out a plot.

The chief acting honors fell to Marguerite Maxwell, as Lory, a little stenographer from the East Side, downtown; Norman Trevor, as Duncan Van Norman, a wealthy assaiist from the East Side (of Fifth avenue), and his mother, played admirably by Hilda Spong.

Deciding that her son needs to sow a little wild oats for himself while the sowing is good, Mrs. Van Norman fixes it up so that the little stenographer can come into their home to work for him. He falls in love with her, however, and offers his heart and name, instead of just his heart and an apartment. Then dear mother steps in and declares the deal off. Things develop, however, for just in the nick of time word comes that the little steno has fallen heir to a \$450,000 estate left by a thoughtful uncle in South Africa. Then Duncan Van Norman decides that he, being penniless, cannot marry a girl who has lots of money. But Lory fixes things by deciding to spend all her money so that Dunc won't have any objections to making her Mrs. Van Norman.

"AWFUL TRUTH" REHEARSING

Rehearsals for "The Awful Truth," in which Ina Claire will have the principal female role, began Monday at the Henry Miller Theatre. The play is being produced by Gilbert Miller for Charles Frohman, Inc., and Henry Miller. The cast includes besides Miss Claire, Bruce McCrae, Cora Witherspoon, Louise McIntosh and Paul Harvey. Henry Miller is staging the piece, which will open about the middle of September.

FLORENCE REED INJURED

SCARBORO, Me., August 21.—Florence Reed will be laid up for six weeks as the result of a fall in which she fractured her ribs last week. Miss Reed, who has been vacationing at Lake Sebago, had been out canoeing and as she stepped out of the canoe to the landing, the canoe slipped from under her, and she was thrown heavily against the edge of the dock.

"ROTTERS" FOR CANADA

Harry Corson Clarke, in conjunction with the Shuberts, will produce "The Rotters," a comedy in which he appeared at the Thirty-ninth Street Theatre last season, and will tour the show through Canada. The play is by H. F. Maltby.

NEW TREASURER FOR SELWYN

CHICAGO, Ill., Aug. 21.—Sam Shon has been appointed treasurer for the new Selwyn Theatre here. He will assume his duties shortly, when the house opens.

BIG THEATRE NEARS COMPLETION

ROCHESTER, August 22.—Work on the new Eastman Theatre, the \$5,000,000 house of the University of Rochester, is fast nearing completion regardless of railroad strikes and other difficulties. Motor truck transportation is being used to get necessary equipment with a minimum of time lost.

The executive offices on the mezzanine floor of the palatial showhouse have already been turned over to the theatre staff and Managing Director Charles H. Goulding and his helpers are already installed. Arthur Amm, formerly manager of Shea's North Park Theatre, Buffalo, is house manager. The general musical director is Arthur Alexander, with Victor Wagner, formerly of the Criterion, New York, as associate conductor. Alexander Romann, bandmaster of the Russian fourth brigade band is concert master and Herman Martonne second concert master.

Joseph C. Roeber, formerly manager of the orchestra department of G. Schirmer, Inc., is librarian of the orchestra assisted by Rodney M. Hines, Florence Lusk, Adelaide Tweedle and Helen Wilson. The music is filed under one hundred and six different classifications which is double that of the ordinary Broadway picture theatre classification. The orchestra will be made up of 62 musicians part local and part from the leading symphony orchestras of New York, Boston, Philadelphia and other cities.

An organ, said to be the largest in the country, has been installed by the Austin Company and Ferd Rassman, their expert, is now at work tuning it and making it ready for use. It has eight separate departments, all under expression control and played from a movable console. Dezzo D'Antalfy and John Hammond have been engaged as organists.

A special Wurlitzer organ has been installed in a studio over the balcony foyer and her motion picture accompaniment will be taught. A projection equipment is here provided and advanced pupils taught the actual workings of picture accompaniment and interpretation.

On Wednesday nights during the greater part of the winter season picture presentation will be abandoned and some of the greatest orchestras and concert artists in the country will appear. A week of grand opera has been booked for mid-October. Other bookings for the winter include: Martinelli, Denishawn Dancers, Boston Symphony, Lazzari-Salvi, Micha Elman, Schumann-Heinck, Friedman-Thibaud, Impresario Opera, Isadora Duncan and Company, Macbeth and De Luca, Homer and daughter, Detroit Symphony, New York Symphony.

The building has been in the course of construction for over two years and, when completed, will be one of the most magnificent structures of its kind in the world.

SHOW FOR FONTAINE

LOS ANGELES, Cal., Aug. 5.—Evan Burroughs Fontaine, the dancer who received country-wide publicity recently through her announcement of her intention to sue Cornelius Vanderbilt Whitney for breach of promise, and who is now in Los Angeles, will soon appear in the leading role of a new musical comedy, with music by A. Buffano, and book and lyrics by Lorenze Price. The play will be given its first presentation in Los Angeles.

LAUDER OPENS OCT. 2

Sir Harry Lauder will open his American tour at the Lexington Theatre, in New York, on October 2, where he will play one week. His tour, which is under the direction of William Morris, will take him to the Pacific Coast, where in February he will sail for Australia. Lauder is scheduled to return to America in the early fall of 1923, and will open at Vancouver, B. C.

B. F. KEITH BOOKING EXCHANGE

Week of August 28, 1922

NEW YORK CITY

Palace—Diamond & Brennan—Mrs. Sidney Drew & Co.—Ce Dora—Van & Corbett—Ted Lewis & Band—Olga & Alan Parado—Bronson & Edwards—Billy Sharp's Revue.

Riverside—Barbette—Burns & Lynn—Lois Bennett—Billy Arlington—Margaret Sovern & Co.—Irene Franklin—Pinto & Boyls.

81st Street—Al Shayne—Ethel MacDonough—Hampton & Blake—Williams & Taylor—Aerial Valentines.

Broadway—The Herberts—Wayne, Marshall & Candy—Lewis & Dody—Higgins & Bates.

Jefferson (First Half)—Flo Brady. (Second Half)—Jones & Jones—Patricola.

Franklin (First Half)—The Le Grohs. (Second Half)—Tamaki Duo—Young & Wheeler.

Regent (First Half)—Downey & Claridge—D. D. H. (Second Half)—Duball & McKenzie—Florence Brady.

Coliseum (First Half)—15th Regt. Inf. Band. (Second Half)—Carlo De Angelo & Co.

Fordham (First Half)—Tanaki Duo—Young & Wheeler—Arthur Alexander & Co. (Second Half)—Haney & Morgan—Ching Wha Four.

Hamilton (First Half)—Carlo De Angelo—Hamilton Follies. (Second Half)—The Le Grohs.

BROOKLYN

Orpheum—Autumn Trio—Shaw & Lee—Craig Campbell—Smith & Barker—Ona Munson & Co. Bushwick—Baggett & Sheldon—Millard & Martin—Florence Mills—Rule & O'Brien—"The Storm"—Joe Browning—Robbie Gordone.

ATLANTIC CITY

Keith's—Dotson—Owen McGivney—Bert & Betty Wheeler.

BUFFALO

Shea's—Green & Parker—Marino & Martin—Demarest & Collett—De Lyle, Alda & Co.—Bill, Genevieve & Walter.

BALTIMORE

Maryland—Elly—Ben Welch.

BOSTON

Keith's—Jean White—Will & Gladys Ahearn—Eric Zardo—Hermine Shone—Powers & Wallace—J. Rosamond Johnson—Gordon & Ford—Howard & Clark.

CLEVELAND, O.

108th St.—The McAnnans—Anna Francis—Maurice Diamond & Co.—B. C. Hilliam—Bill Robinson—Young America.

COLUMBUS

Keith's—Dreams—Two Stenards—Dennis Retter—Harrison Dakin Co.—Mark McDermott—Stella Mayhew—Little Cottage.

DETROIT, MICH.

Temple—Barrett & Farnum.

MONTREAL, CAN.

Keith's—Fifer Brothers & Sister—Alice & Lucille Sheldon—When Love Is Young—Pauli Goss—Dave Schooler & Co.—Van Hoven—Burns & Grill.

PITTSBURGH, PA.

Davis—Jack Hanley—Pierce & Ryan—Burke & Derkin—Duffy & Sweeney—The Comebacks—Alma Neilson.

PHILADELPHIA

Keith's—J. & E. Mitchell—Hall, Ermine & Brice—Lionel Atwill & Co.—Ethel Hopkins—Wright & Dietrich.

QUEBEC, CANADA

Flying Henrys—Cahill & Romaine—Archie & Gerlie Falls—Helen Moratti—Barnold's Dogs.

SYRACUSE, N. Y.

The Vanderbilts—Johnny Burke—Van & Belle—Matt & Chas. Shelvey—Yule & Richards.

TORONTO

Shea's—Al Striker—Ormsby & Remig—Are You Married?—William Ebbs—Lyndell & Gibson—Bach's Entertainers—Papita Grenados.

WASHINGTON, D. C.

Keith's—The Meistersingers—Seed & Austin—Frances Arms—Eddie Foy—The Dufor Boys—High Low Brow—Paul Nolan—Firdkin & Rhoda.

ORPHEUM CIRCUIT

Week of August 28, 1922

CHICAGO

State Lake—Sargent & Marvin—Joe Roberts—Emerson & Baldwin.

Palace—John Steel—Anatol Friedland—Al K. Hall—Oliver & Olp—Wilson Bros.—Mabel Ford—Frank Ward—Luster Bros.

DENVER, CO.

Orpheum—Harry Carroll Revue—Show Off—Stan Stanley—Brown Sisters—Bert & Florence Mayo—Jackie & Billie.

DULUTH, MINN.

Orpheum—Hector—Vincent O'Donnell—Fisher & Gilmore—Handers & Mills—Lindquist & Allen—Babcock & Dolly—Weaver & Weaver.

DES MOINES

Orpheum—Morgan Dancers—Claudia Coleman—Chit Clark—Weaver & Weaver—Wonder Girl—B. C. Hilliam—Novelty Clintons—Jack Morton & Co.

KANSAS CITY

Orpheum—Mildred Harris—Five Minstrel Monarchs—Lola & Senia—Jim McWilliams—Bevan & Flint—Chandon Trio—Wilton Sisters.

LOS ANGELES

Orpheum—Princess Wabietka—Duel Kerek Jarto—Joe Holly & Co.—Tom Smith—Gus Edwards.

MINNEAPOLIS, MINN.

Hennepin—Orpheum—Koroli Bros.—Rubin & Hall—Simpson & Dean—Bailey & Cowan—Emilie Lea—Chic Sale.

MILWAUKEE, WIS.

Palace—Keane & Whitney—Creedon & Davis—Ramsdells & Deyo—Mabel Ford—Rome & Gaut.

OMAHA

Orpheum—Sophie Tucker—Gus Fowler—Ethel Parker & Boys—Wellington Cross—Hall & Dexter—Alex. Patti & Co.—Fenton & Fields—Hyams & McIntyre.

ST. LOUIS

Orpheum—Conroy & Le Maire—Geo. Le Maire—Jean Granesse—Vera Gordon—Adolphus—Jack La Vier.

ST. PAUL

Orpheum—Harry Watson & Co.—Jack George Duo—Fabor & McGowan—Hegedus Sisters—Saytons—John & N. Olms—Billy Glason.

SAN FRANCISCO

Orpheum—Emma Carus—Duffy & Kellar—Johnny Singer & Girls—Florence Roberts—Haruko Onuki—Bronson & Baldwin—Lew Dockstader—Lionel Atwill.

Golden Gate—Crane Wilbur—Billy Beard—Murray Klassen—Three Danolice Sisters—Bird Cabaret—Flo Lewis.

SALT LAKE CITY

Orpheum—Trixie Frigansa—Martin & Moore—Jimmy Savo—Osborn Trio—Sheila Terry—Five Camerons.

SIOUX CITY, IOWA

Orpheum—Wilson Aubrey Trio—Reed & Tucker—Maxfield & Goulson—Ned Norworth—Three White Kubns—Frank Wilcox.

VANCOUVER

Orpheum—Rae Samuels—Schwartz & Clifford—Anderson & Burt—Franklyn Charles & Co.—Dave Roth—Hanako Japs—Mellette Sisters.

WINNIPEG

Orpheum—Jack & Jessie Gibson—Smith & Strong—Geo. Le Maire & Co.—Fisher & Gilmore—Flashes—Higgins & Bates—York & King—Herbert & Dare.

F. F. PROCTOR

Week of August 21, 1922

NEW YORK CITY

Fifth Ave. (First Half)—Dancing McDonalds—15th Regiment Band—DuPonts—Cook & Rosevere—Profferting—Patrice & Sullivan—Ben Smith—Moore & Jayne. (Second Half)—Little Driftwood—Lewis & Dody—Bronson & Edwards—Geo. Morton—Florence Gast Boys—Screenland.

23rd St. (First Half)—Neil & Witt—Adrian—Jane Conely Co.—Road to Vandeville. (Second Half)—Harry Rose—Cupid's Closeups—Keith & Kernan—Golden Shoes.

125th St. (First Half)—Dooley & Claridge—Duball McKendie—Just Girls. (Second Half)—Allman & Howard—Jack Ryan Co.—Jean Granesse—Cook & Rosevado.

58th St. (First Half)—Margaret Ford—The New Doctor—Knowles & White—Boys of Long Ago. (Second Half)—Gordon & Ricca—Bigelow & Clinton—Stanley, Tripp & Mowatt—Max Ford Revue.

NEWARK, N. J.

(First Half)—Lewis & Dody—Bronson & Edwards—Mrs. Gene Hughes—Carroll Girls—Florence Gast Co.—Conroy & Lamalre—Little Driftwood—Will J. Ward. (Second Half)—Mel Klee—Ten Eyck Co.—15th Regiment Band—Moore & Mary Jayne—Profferting.

YONKERS, N. Y.

(First Half)—Thornton & King—Wilbur Sweatman Co.—Toto—Millard & Marile—Keith & Kernan. (Second Half)—Duball & McKendie—Pepper Box Revue.

MT. VERNON, N. Y.

(First Half)—Harry J. Conley Co.—Gordon & Ricca—Jack Hedley Trio—Bob Hall. (Second Half)—Pert & Sue Kelton—Dooley & Martin—Mrs. Gene Hughes.

ELIZABETH, N. J.

(First Half)—Siegler Kids—Edna Aug Co.—D. D. H.—Elizabeth Follies. (Second Half)—Electro—Dewitt & Robinson—Six Sheiks of Araby.

ALBANY, N. Y.

(First Half)—Lawton—Lucky & Harris—Harry Kahne—Kennedy & Rooney. (Second Half)—Gordon Bros. & Kangaroo—Princess Winona—The Letter Writer—Rome & Gaut—Crisp Sisters Co.

SCHENECTADY, N. Y.

(First Half)—Gordon Bros. & Kangaroo—Princess Winona—The Letter Writer—Rome & Gaut—Crisp Sisters Co. (Second Half)—Dennis Retter—Taylor & Bobbie—Harry Kahne—Kennedy & Rooney.

B. F. KEITH VAUDE. EXCH.

Week of August 21, 1922

NEW YORK CITY

Broadway—Jim & Betty Page—Arthur Alexander & Co.—Sharkey, Roth & Hewitt—White Sisters—Wm. Edmunds & Co.—Ruloff & Elton.

Jefferson (First Half)—Young & Wheeler—Carlo De Angelo & Co.—Fields & Fluk—Mel Klee—Higgins & Bates—Jewell's Manikins. (Second Half)—Fisher & Hurst—Toto—Jennings & Dorney—Yarmak.

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Franklin (First Half)—Tuscano Bros.—Sophie Kashimir—Wayne, Marshall & Candy—J. Rosamond Johnson—Screenland. (Second Half)—Little Yoshi—Franklin & Hall—Wells, Virginia & West.

Regent (First Half)—Longo Cox—Franklin & Hall—Thos. P. Jackson & Co.—Wells, Virginia & West—Jennings & Dorney—Yarmak. (Second Half)—Young & Wheeler—Wayne, Marshall & Candy—Fields & Fluk—Jewell's Manikins.

Coliseum (First Half)—Juan Reyes—Tarsan—Specht, Folsen & Denny. (Second Half)—Dixie Hamilton—Thos. P. Jackson & Co.—Mr. Duffy & Mr. Sweeney.

Fordham (First Half)—Dixie Hamilton—Edna Aug & Co.—Ruth Budd—Mr. Duffy & Mr. Sweeney—Ten Eyck & Wiley. (Second Half)—Margaret Ford—Les Gellis—Anderson & Graves—Edith Clasper & Co.

Hamilton (First Half)—George Morton—Les Gellis—Edith Clasper & Co. (Second Half)—Juan Reyes—Edna Aug & Co.—Jones & Jones—Higgins & Bates.

Harlem Opera House (First Half)—Ambler Bros.—The Little Cottage—Harry Rose. (Second Half)—Tony George & Co.—Patrice & Sullivan—Neil & Witt—Wilbur, Sweatman & Co.

BROOKLYN

Bushwick—Barbette—Alma Neilson—Al H. Wilson—Burke & Durkin.

Far Rockaway (Second Half)—Haney & Morgan—Tarsan—Ruth Budd—D. D. H.—Van & Schenck—Ivan, Bankoff & Co.

ATLANTIC CITY, N. J.

Keith's—Artistic Treat—Dufor Boys—Grace Hayes—Marion Murray—Mr. & Mrs. J. Barry—Florence Walton—Van & Corbett—Hall, Ermine & Brice.

DETROIT, MICH.

Temple—Al K. Hall & Co.—Craxton & Banta—Mignonette Kokin—Jack Hanley—Faber & Barnett.

RICHMOND AND NORFOLK

The Pritchards—Madaline & Paula Miller—J. C. Mack & Co.—Volunteers—Margie Clifton & Partner.

NORFOLK AND RICHMOND

Harry Watkins—Gale Wendall—Family Ford—Scanlon, Denno Bros. & Scanlon—James & Etta Mitchell.

SYRACUSE, N. Y.

Keith's—Anna Francis—Demarest & Collette—Melody Revue—Green & Parker—Strand Trio.

BROOKLYN

Henderson's, Coney Island (First Half)—Gold & Edwards—Arnold & Weston—Pietro—Roy & Arthur. (Second Half)—Bell & Caron—Josephine Diskin Co.—J. Rosamond Johnson Co.—Wyllie & Hartman—Dolly Kay.

Greenpoint (First Half)—Roy Morell Co.—Cupid's Closeups—Allman & Howard. (Second Half)—Krayon Radio Co.—Craddock & Shadney—Adrian—Boys of Long Ago.

BOSTON, MASS.

Boston—Kelly & Brown—Welman & Berry—Rice & Werner—Wm. Moore & Rex McHugh—Redford & Winchester.

Scollay Square—Harmony Hounds—Charles Tobias—Lorenberg Sisters & Neary—Harry Burns Co.—De Dio's Circus.

Washington St.—The Darrows—Johnny Dove—Royal Venetian Five—Snow & Marine—Ecko & Kyo.

Howard—Cooper & Lane—Mattylee Lippard—La Polerica Trio.

ALBANY, N. Y.

(First Half)—Philmers—Carson & Willard—Leona Hall's Revue—Vokes & Don—Elmore Pierce Co. (Second Half)—Van & Tyson—Bessie & Baird—Stars of Yesterday.

ATLANTIC CITY, N. J.

Globe—Blackstone—Lang & Vernon—Johnson & Baker—Eight Blue Demons.

HARRISBURG, PA.

(First Half)—Burns & Lorraine—Bessie & Baird—What'd I Tell Yer—Stars of Yesterday. (Second Half)—John S. Blundy Co.—Carson & Willard—Loison—Klown Revue.

HAZELTON, PA.

(First Half)—Bradbury & Scully—Betty Washington—Chadwick & Taylor—Dublin Trio. (Second Half)—Mack & Manus—Furnam & Evans—Bally Hoo Trio.

HOLYOKE, MASS.

(First Half)—Jane & Miller—Ulla & Lee—Taylor & Bobbie—Dennis Rittler—Exposition Jubilee Four—Class, Mammie & Class. (Second Half)—Viola May & H. Twine—Phil Davis—Kramer & Griffin—Zelda Santley—Lyons & Yocco—N. & J. Farnum.

JERSEY CITY, N. J.

Ardell Bros.—Crystal Gasper Co.—Hank Jale—Hagan & Marsh—Reno Sisters & Allen—Farrell & Owens.

LANCASTER, PA.

(First Half)—The Richards—Flanders & Butler—Texas Comedy Four—Corrine & Humber. (Second Half)—Shelly Trio—Neil McKinley.

LYNN, MASS.

(First Half)—Mora & Rockless Duo—Lyons & Yocco—Cooper & Ricardo—Primrose Four. (Second Half)—Ben Smith—Finlay & Hill.

MONTREAL, CANADA

Crafts & Haley—Gilfoyle & Lang—Weber & Ridnor—Helen Moretti—Barnold's Dogs & Monkeys—Harry Johnson.

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MORRISTOWN

J. & H. Shields—Thos. Hoier Co.—Al Shayne—Roy & Arthur.

NEW BEDFORD, MASS.

(Second Half)—Mora & Rockless Duo—Ulla & Lee—Cooper & Ricardo—Dennis Sisters, Thibault & Cody.

NEW BRITAIN, CONN.

(First Half)—Kramer & Griffin—N. & J. Farnum—Pepper Box Revue. (Second Half)—Aerial De Grofts—Beatrice Dane Co.—Howard & Fields.

NEW LONDON, CONN.

(First Half)—J. & H. Shields—Irene—Rubeville—Morrissey & Young—The Faynes. (Second Half)—Dillon & Milton—Holiday & Willette—Primrose Four.

NORWICH, N. Y.

(First Half)—Prof. Peaks—Three Masters of Joy—Lillian & A. Roth—Al Shayne—Lillette Co. (Second Half)—Morrissey & Young—Exposition Four—Class, Manning & Class.

PITTSBURGH, PA.

Jack Morgan Co.—Joe Deller—Wm. Chalmer Co.—Tabor & Green—Eather Trio—Seven Lunatic Chinks—Paul Mix—Farrell & Owens.

SHENANDOAH, PA.

(First Half)—Mack & Manus—Furnam & Nash. (Second Half)—Bradbury & Scully—Betty Washington—Chadwick & Taylor—Dublin Trio.

TRENTON, N. J.

(First Half)—Electro Co.—Gertrude Barnes—Chic Sales—Haney & Morgan—Sultan. (Second Half)—Ralph Seabury—Flanders & Butler—Lucky & Harris—Chas. Ahearn.

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YORK, PA.

(First Half)—John S. Blundy Co.—Van & Tyson—Billy Kelly Co.—Neil McKinley—Klown Revue. (Second Half)—Burns & Lorraine—What'd I Tell Yer—Texas Four—Leona Hall Revue.

POLI CIRCUIT

Week of August 21, 1922

BRIDGEPORT, CONN.

Poll (First Half)—Taxis—Ray Kassar—Dalton & Craig—Anthony & Freda—Hermine Shone Co. (Second Half)—Fred Shields—Bessie Sisters—Tracy & McBride—Lang & Freeman—Tom Brown's Melodyland.

NEW HAVEN

Palace (First Half)—Bunin Sisters—Belly. Feeney & Belly—Tracy & McBride—Innis Bros. (Second Half)—Laura & B. Dwyer—Harold Kennedy—Dalton & Craig—Zuhn & Dreim—Shone & Co.

(Continued on page 25)

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SERV-US EXPRESS

A DIXIE—MOTHER—SWEETHEART SONG

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**A New Idea
Rag Ballad
that's a
pippin!**



**HERE'S YOUR COPY
SING IT NOW**

Those Star Spangled Nights In Dixieland

A DOWN SOUTH DITTY

Words and Music by
LEW CANTOR
HERMAN RUBY and
PETE WENDLING

Allegro moderato

p Bag-gage man Bag-gage man, I'm broke I de-clare, —
Bag-gage man, Bag-gage man, I'm broke I de-clare, —
I've got no fare — let me hide some-where, I can bunk, in a trunk and
When I get there, I'll re-turn the fare, Give me space, any place and
no one will know, — Please let me go, — to a place that I love so; Oh!
soon I will be, — On moth-er's knee, — there's a wel-come there for me; Gee!

CHORUS
mf Give me those star spang-led nights in Dix-le-land, One glimpse of South-land is
all that I de-mand; I want to see — those sil-ver dot-ted skies, That shine for
me — just like my moth-er's eyes, Oh, Give me my sweet-le to kiss me ten-der-ly,
While we're roam-ing in the gloam-ing hand in hand, Oh, how I
wish you were in Dix-le with me, to see — Those star spang-led
nights in Dix-le-land. — land.

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KNICKERBOCKER HARMONY STUDIOS, FRANK A. BRADY, Professional Manager
1547 BROADWAY, NEW YORK CITY

KITCHENER FILM RELEASED

The motion picture, "How Kitchener Was Betrayed," which was banned in England and has been detained a month by customs officials here because the British Embassy objected to its exhibition in this country, will be turned over to-day or tomorrow to J. Parker Read, Jr., of No. 565 Fifth avenue, its importer.

The Government will allow the film to be exhibited on condition that a caption is inserted near the beginning saying: "The events portrayed are not founded on any official and authorized version of the facts and cannot be regarded as historical."

A bond will be required to insure use of this caption. Mr. Read said yesterday he had not been told how much the bond would be.

"I am inclined to put up the bond, if it is within reason," he said, "as that is the only way I see to get the film out. I don't know whether there are any facts behind the picture. Some of the captions do give the impression that it is based on fact. Without admitting that the Government is right in interfering with exhibition of the film, since it is admittedly clean, I see no harm in using the caption that the British Embassy would like."

The film's story is that a young officer on Kitchener's staff gave the name of the ship and the time of his sailing for Russia to a woman spy for the Germans. The British Government officially denied the truth of the story.

FIVE NEW SHOWS FOR BROADWAY

With the opening of five new plays on Broadway this week, there will be thirty-one attractions bidding for business by the end of the week. The week following, six more plays will make their bows, which will bring the total up to thirty-seven, unless some close. This will leave less than twenty theatres still needing occupants.

The openings this week are: On Monday night, at the Maxine Elliot Theatre, "Fools Errant," written and presented by Louis Evans Shipman; on Tuesday, "Daffy Dill," with Frank Tinney, presented at the Apollo Theatre by Arthur Hammerstein, and Don Marquis' "The Old Soak," produced by Arthur Hopkins at the Plymouth Theatre; on Wednesday, A. H. Woods opens the Eltinge Theatre with "Lonely Wives," a farce from the German, in which Charles Ruggles is featured, and on the same night, John Golden will present Marie Tempest in "A Serpent's Tooth," by Arthur Richman at the Golden Theatre, formerly the Little.

The week following, the new plays to be put on view will be: George M. Cohan's production of "So This Is London," at the Hudson Theatre; George White's "Scandals," at the Globe; "Molly Darling," at the Liberty; "I Will If You Will," presented by George Broadhurst at the Comedy; "Sally, Irene and Mary," at the Casino, and "Better Times" at the Hippodrome. Several other shows now trying out will arrive during the next week.



Q. T.

Stagefolk are looked to as the arbiters of Style—the leaders of Fashion. And so I. Miller has provided an advance showing of Fall Styles at the Broadway Shop, that Stagefolk may anticipate their feminine admirers out front.

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ERNIE YOUNG'S "FALL FROLIC," Marigold Garden, CHICAGO



STARS OF BURLESQUE

If You
Want to
Hear
BLUES
See

FRANCES MEADOWS

With
LENA DALY
and
BROADWAY
BREVITIES

INGENUE

GLADYS JACKSON

LENA DALY
AND
BROADWAY
BREVITIESPRIMA
DONNA

BERNICE LA BARR

LENA DALY
AND
BROADWAY
BREVITIESCROONY
BLUES GIRL
NEW THIS SEASON
IN BURLESQUE

GAIL BRANDELL

BUT WATCH ME
WITH
PECK AND KOLB
FOLLIES AND SCANDALS

GLADYS STOCKTON

SOUBRETTE

JAMES E. COOPER'S BIG JAMBOREE

ESTELLE POWELL

Singing—The Blues—With Cain and Davenport's "Mimic World"

Columbia Circuit

MILTON and CARMEN

Doing Singing and Dancing Specialty with Cain and Davenport's "Mimic World," Columbia Circuit

HOWARD E. PADEN

Juvenile Straight with Cain and Davenport's "Mimic World"

Columbia Circuit

JULES JACOBS

BACK HOME WITH THE ALLEY—BILLY WATSON'S BEEF TRUST
COLUMBIA, NEW YORK, THIS WEEK.

CASINO, BROOKLYN, NEXT WEEK

COLUMBIA CIRCUIT

American Girls—Gayety, Louisville, Aug. 27-Sept. 2; Gayety, St. Louis, Sept. 3-9.
Big Jamboree—Palace, Baltimore, Aug. 28-Sept. 2; Gayety, Washington, Sept. 3-9.
Billy Watson Beef Trust—Casino, Brooklyn, Aug. 28-Sept. 2; Miner's Empire, Newark, Sept. 3-9.
Bowery Burlesquers—Empire, Toronto, Aug. 28-Sept. 2; Gayety, Buffalo, Sept. 4-9.
Bon Tons—Columbia, New York, Aug. 28-Sept. 2; Empire, Brooklyn, Sept. 4-9.
Broadway Brevities—Lyric, Dayton, Aug. 27-Sept. 2; Olympic, Cincinnati, Sept. 3-9.
Broadway Flappers—Gayety, St. Louis, Aug. 27-Sept. 2; Gayety, Kansas City, Sept. 3-9.
Bubble Bubble—Majestic, Jersey City, Aug. 28-Sept. 2; Miner's, Bronx, New York, Sept. 4-9.
Chuckles of 1923—Gayety, Buffalo, Aug. 28-Sept. 2; Gayety, Rochester, Sept. 4-9.
Dave Marion's Own Show—Olympic, Cincinnati, Aug. 28-Sept. 2; Gayety, Louisville, Sept. 3-9.
Flashlights of 1923—Cohen's, Newburgh, Aug. 28-Sept. 2; Rialto, Poughkeepsie, Aug. 31-Sept. 2; Casino, Brooklyn, Sept. 4-9.
Follies of the Day—Empire, Toledo, Aug. 28-Sept. 2; Lyric, Dayton, Sept. 3-9.
Frank Finney Revue—Majestic, Scranton, Aug. 28-Sept. 2; Casino, Philadelphia, Sept. 4-9.
Folly Town—Imperial, Chicago, Aug. 27-Sept. 2; Empire, Chicago, Sept. 3-9.
Giggles—Miner's Empire, Newark, Aug. 27-Sept. 2; Orpheum, Paterson, Sept. 4-9.
Greenwich Village Revue—Grand, Worcester, Aug. 28-Sept. 2; Hurtig & Seamons, New York, Sept. 4-9.
Hello Good Times—Columbia, Chicago, Aug. 27-Sept. 2; Imperial, Chicago, Sept. 3-9.
Sam Howe's Show—Gayety, Kansas City, Aug. 27-Sept. 2; Gayety, Omaha, Sept. 3-9.
Jimmie Cooper's Beauty Revue—Casino, Philadelphia, Aug. 28-Sept. 2; Palace, Baltimore, Sept. 4-9.
Joe Maxwell's Varieties of 1922—Hurtig & Seamons, New York, Aug. 28-Sept. 2; Empire, Providence, Sept. 4-9.
Keep Smiling—Gayety, Boston, Aug. 28-Sept. 2; Columbia, New York, Sept. 4-9.
Knick Knacks—Gayety, Omaha, Aug. 27-Sept. 2; Gayety, Minneapolis, Sept. 3-9.
Let's Go—Colonial, Cleveland, Aug. 27-Sept. 2; Empire, Toledo, Sept. 3-9.

Maids of America—Gayety, Milwaukee, Aug. 27-Sept. 2; Columbia, Chicago, Sept. 3-9.
Mimic World—Gayety, Washington, Aug. 27-Sept. 2; Gayety, Pittsburgh, Sept. 4-9.
Mollie, William's Show—Gayety, Minneapolis, Aug. 27-Sept. 2; Gayety, Milwaukee, Sept. 3-9.
Radio Girls—Empire, Providence, Aug. 28-Sept. 2; Gayety, Boston, Sept. 4-9.
Reeve's Show—Orpheum, Paterson, Aug. 28-Sept. 2; Majestic, Jersey City, Sept. 4-9.
Step on It—Empire, Brooklyn, Aug. 28-Sept. 2; Majestic, Scranton, Sept. 4-9.
Sidman's Show—Gayety, Pittsburgh, Aug. 28-Sept. 2; Colonial, Cleveland, Sept. 3-9.
"Sliding" Billy Watson, Fun Show—Gayety, Montreal, Aug. 27-Sept. 2; Waldron's Casino, Boston, Sept. 4-9.
Social Maids—Gayety, Rochester, Aug. 28-Sept. 2; Lyceum, Ithaca, Aug. 28; Lyceum, Elmira, Aug. 29; Stone Opera House, Binghamton, Aug. 30; Colonial, Utica, Aug. 31-Sept. 2.
Talk of the Town—Gayety, Detroit, Aug. 27-Sept. 2; Empire, Toronto, Sept. 4-9.
Temptations of 1923—Empress, Chicago, Aug. 27-Sept. 2; Gayety, Detroit, Sept. 3-9.
Town Scandals—Lyceum, Ithaca, Aug. 28; Lyceum, Elmira, Aug. 29; Stone Opera House, Binghamton, Aug. 30; Colonial, Utica, Aug. 31-Sept. 2; Gayety, Montreal, Sept. 3-9.
Wine, Woman and Song—Waldron's Casino, Boston, Aug. 28-Sept. 2; Grand, Worcester, Sept. 4-9.
Youthful Follies—Miner's, Bronx, New York, Aug. 28-Sept. 2; Cohen's, Newburgh, Sept. 4-6; Rialto, Poughkeepsie, N. Y., Sept. 7-9.

JESSIE PRINGLE SIGNS

Theresa Mallett has been replaced by Jessie Pringle as prima donna of Mollie Williams' Own Show. Miss Pringle was booked by Ike Weber.

LEDERER CANCELS CONTRACT

Low Lederer canceled his contract with the "Runaway Girls" on the Mutual Circuit last week.

DODY STAGING SHOWS

Dan Dody is staging the numbers for Ed Daley's "Broadway Brevities." Billy K. Wells' "Bubble Bubble" and Watson and Travers' "Sliding" Billy Watson's Big Fun Show." He will start next week staging the numbers for the following units: Weber and Fields, Roger Imhof and Henry Dixon.

ACT WITH "MIMIC WORLD"

Milton and Carmen, a corking good singing and dancing act just out of vaudeville are with the "Mimic World" on the Columbia Circuit. It is their first season in burlesque and they are making good.

BURNS WITH "MONTE CARLO GIRLS"

Tom Burns will be principal comedian with Tom Sullivan's "Monte Carlo Girls" on the Mutual Circuit this season. This is his first time in burlesque.

COLEMAN WITH SHUBERTS

Harry Coleman has signed a two year contract with the Shuberts. He is now rehearsing with the "Rose Girl." Coleman was with the "Sugar Plums" last season.

NEW OLYMPIC CAST

The cast this week at the Olympic, New York, includes Lew Lederer, George Banks, Dot Leighton, Elinor Wilson, Harry Howard, Nellie Crawford and Roy Sears.

LEWIS AND BROWN SIGN

Lewis and Brown have signed contracts for ten weeks to open at the Boardwalk Aug. 28.

NAT'L WINTER GARDEN RE-OPENS

Minsky Brothers National Winter Garden on the East Side threw open its doors for the season last Saturday night. A packed house greeted the performers when the curtain rung up about 8:35. There are but few of the familiar faces in the cast, who were there last season, also several new ones who have not played the house before.

The show ran rather long, the intermission was after ten o'clock.

The numbers were staged by Solly Fields and the book by Nat Fields. We only caught the first part which was draggy in places, but this we guess was all right, it being the first performance, but it should not have been.

Lou Foreman and his orchestra was one of the best parts of the program, although several of the specialties went over very nicely, particularly those given by Flo Ring, Margie Pennetti and Jean Leonard.

Micky Markwood last season on the Columbia Circuit and Jack Shargel, a favorite Hebrew comedian on the East Side are the comedians. Arthur Putnam is the straight man, Mark Thompson is doing characters, Bernie Clark, the juvenile. Frances Cornell the prima donna, Margie Pennetti and Jean Leonard, ingenues. Lillian Gay and Gaby Fields, soubrettes.

This is a good cast for stock and should be able to put a show over, but some of the bits they were given were too talky and old. The producer should have given the women, particularly the Misses Cornell, Pennetti, Leonard and Gay more to do in the bits. These women were very shy in the first part so far as the bits were concerned. They should have been given more to do. A few more fast numbers would not have been out of place either, which would have livened things up some.

The Minskys are carrying twenty-two girls in the chorus and he has some corking good chorus girls, in looks, figure and work. Some of them would fit in well at their Park Music Hall, uptown. Several ex-Columbia Circuit girls can be seen in the ranks.

Minsky has them coring at the National Winter Garden now, all he has to do is give them the shows and they will keep attending as there is no opposition in the line of stock down that way. The nearest house to this one is the Olympic which is playing the attractions of the Mutual Circuit. But people who want to see stock will no doubt travel down to the National Winter Garden.

SIN.

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FROM THE
REST

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CHICAGO

PHONE, DEARBORN 1776

VAUDEVILLE BILLS

(Continued from page 21)

SCRANTON

Poli's (First Half)—Monahan Co.—Barrett & Farnum—Vaughn Comfort—Ed Janis Revue—The Morley Sisters—Dreams. (Second Half)—Leon Varvara—Herbert Ashley Co.—Diani & Rubini—Espe & Dutton.

SPRINGFIELD

Palace (First Half)—Fred Shields—Kennedy & Davis—Jessie Busley Co.—Mile. Alexia—G. Ardine Co. (Second Half)—Wolford & Burgard—Relly, Feeney & Reilly—Flashes from Songland—Chas. Irwin—Billy La Var Co.

WATERBURY

Palace (First Half)—Wolford & Burgard—Phil Davis—Billy La Var—Van & Fisher—Tom Brown's Melodyland. (Second Half)—Ray Kasar—Gaylor & Freda—Anthony & Freda—Billy Sharp's Revue.

WILKES-BARRE

Poli's (First Half)—Dreams—Leon Varvara—Herbert Ashley Co.—Diani & Rubini—Espe & Dutton. (Second Half)—Monahan Co.—Barrett & Farnum—Vaughn Comfort—Morley Sisters—Ed Janis Revue.

WORCESTER

Poli's (First Half)—Joe Allen—Harrington & Cummings—Flashes from Songland—Zuhn & Dreiss. (Second Half)—Tan Arakis—Kennedy & Davis—Jessie Busley Co.—Innis Bros.—Crette Ardine Co.

WESTERN VAUDEVILLE

Week of August 28, 1922

SPRINGFIELD, ILL.

Majestic (First Half)—Samaroff & Sonia—Villani & Villani—Ned Norworth. (Second Half)—Sankus & Sylvers—Mable Harper & Co.—Nancy Boyer & Co.—Bobby Henshaw—Walter Manthey & Co.

TERRE HAUTE, IND.

Hippodrome (First Half)—Mabel Harper & Co.—Nancy Boyer & Co.—Bernivici Bros. (Second Half)—Villani & Villani—Three White Kuhns.

SOUTH BEND, IND.

Orpheum (First Half)—Harry Hayden & Co.—Three White Kuhns. (Second Half)—Chadwick & Taylor—Pantheon Singers—Will & Mary Rogers.

DAVENPORT, IOWA

Columbia (Second Half)—Dougal & Leary—Signor Friscoe.

ROCKFORD, ILL.

Palace (First Half)—The Seebacks—Jason & Harrigan—Bob Ferns & Co.—Lillian Gorne & Co.—Roy Laparel—The Ramsdells & Deyo. (Second Half)—Rita Gould—Jonis's Hawaiians.

MADISON, WIS.

Orpheum (First Half)—Rita Gould—Jonis's Hawaiians. (Second Half)—The Seebacks—Jason & Harrigan—Bob Ferns & Co.—Lillian Gorne & Co.—Roy Laparel—The Ramsdells & Deyo.

ST. LOUIS, MO.

Grand Opera—Bollinger & Reynolds—Josslyn & Turner—Gilroy, Haynes & Montgomery—The Singing Three.

CHICAGO, ILL.

American (Second Half)—Stuart Girls & Co.—Gifford & Morton—Lyle & Virginia.

Lincoln Hippodrome (Second Half)—The Cotton Pickers—"Let's Go."

Majestic (Second Half)—Sawyer & Eddy—Ja Da Trio—Harry Hayden & Co.—Bert Howard—Barber & Jackson—Mme. Doree's Celebrities—Hays & Lloyd—Jack Osterman—Galetti's Monks.

ST. LOUIS

Rialto (First Half)—Nelson's Patience—Barber & Jackson—Shireen—Jack Benny—Walter Manthey & Co. (Second Half)—Bernivici Bros.—Roberts, Clark & Co.—Ned Norworth—Samaroff & Sonia.

MILWAUKEE, WIS.

Majestic—Frank Browne—Sherman, Van & Hyman—Fred Lewis—"Filtration"—Melnotte Duo—Coley & Jaxon.

MINNEAPOLIS, MINN.

Seventh Street—Rosal Sidneys—Larry Comer—Chas. Keating & Co.—Angel & Fuller—Fries & Wilson—Sternad's Midgots—Hugh Johnston—Cross & Santor.

CHICAGO KEITH OFFICE

Week of August 28, 1922

CINCINNATI

Palace—Bell & Eva—Earl & Muller—Mohr & Eldridge—Townsend Wilber Co.—Driscoll, Long & H.—Gil Wells—Skelly Helt Revue.

CLEVELAND

Hippodrome—Nadje Co.—Harry Bussey—Joe Regan Co.—Cornell & Faye Sisters—Four Brown Girls—Knight & Knave.

DAYTON, OHIO

Keith's—Denyle Don & Ev.—Russell's Minstrels—Donna Darling Co. (Second Half)—Dave Manly—Vallal & Zernmain—Jean Sothorn Co.

DETROIT

La Salle Garden—Vallal & Zernmain—Walter Fischer Co.—Chadwick & Taylor—"Let's Go."

GRAND RAPIDS, MICH.

Ramona Park—Three Lees—Harry Van Fossen.

KALAMAZOO, MICH.

Regent—Parks & Clayton—Stanley, Wilson Sisters—Ducos Bros.—Local Act.

LOUISVILLE, KY.

National (First Half)—Boland & Knight—Dave Manly—Will & Mary Rogers—Gellita's Monks—Jean Sothorn. (Second Half)—Denyle, Don & Ev.—Russell's Minstrels—Donna Darling Co.

PANTAGES CIRCUIT

Week of August 28, 1922

WINNIPEG

Kitamura Japs—Fargo & Richards—Parker & Archer—Abbott & White—Hazel Green & Band.

GREAT FALLS AND HELENA

Jean & Valjean—Ross & Edwards—"Fate"—Rives & Arnold.

BUTTE, ANACONDA AND MISSOULA

Carson & Kane—Goetz & Duffy—Billy "Swede"—Hall—Page, Hack & Mack.

SPOKANE, WASH.

Juggling Nelson—Fels & Tennyson—Tyler & Crolius—Golden Bird—Rose Wyse—"Stepping Some."

SEATTLE, WASH.

Four Roses—Hudson & Jones—Valentine Vox—Brower Trio—Davis McCoy—Robyn Adair Co.

VANCOUVER, B. C.

Wilfred Dubois—Marion Claire—Harry Downing Review—Monroe Salisbury—Four Bonsettis.

TACOMA, WASH.

Delmore & Lee—Conn & Hart—Al Jennings & Co.—Anderson Revue—Green & Dunbar—Sampted & Marion.

PORTLAND, ORE.

Page & Green—Fulton & Burt—Lorner Trio—Galliarini Sisters—Walter Weems—Alexander the Great.

TRAVEL

Gordon Wilde—Ward & King—Sybil Johnson's Juvenile Dancers—Bob Willard—Indoor Sports.

SAN FRANCISCO

Three Belmonts—Crane Sisters—Wallard Jarvis Revue—Caledonias Four—Willard Mack & Co.

OAKLAND, CAL.

Victoria & Dupree—Charlie Murray—Springtime Frivolities—Ferry Corvey—Lipe & Emerson.

LOS ANGELES, CAL.

The Dress Rehearsal—Fred Berrens—Parish & Peru—Homer Sisters—Dana Artistiques.

SAN DIEGO, CAL.

O'Hanlon & Zambouni—Bob Pender Troupe—Jim Thornton—Pettit Family—Coscia & Verdi.

LONG BEACH, CAL.

Schlicht Marionettes—Judson Cole—Mile. Rhea Co.—Britt Wood—"Love Nest."

SALT LAKE CITY, UTAH

Lockhart & Laddie—Byron & Haig—Carl McCullough—McLellan & Carson—Billy Bouncer Circus—Marion Gibney.

OGDEN, UTAH

Pantages Opera Co.—Emily Darrell—Bjowa Ballet—Lipinski's Dogs—Jones & Cromley.

DENVER, COLO.

Emile & Willy—Callahan & Bliss—Royal Revue—Teleak & Dean—Oh, Boy.

COLO. SPRINGS AND PUEBLO, COLO.

Will Morris—Nada Norraine—Robert McKim Co.—Four Byron Girls—La France & Byron—Johnny Elliott & Girls.

OMAHA, NEB.

The Pickfords—Bowman Bros.—Clinton & Capell—Whipple Huston Co.—Novelle Bros.

KANSAS CITY, MO.

Brown & De Lee—Eary & Eary—Seymour & Jeannette—Jack Conway Co.—Clark & Verdi—Erford's Oddities.

MEMPHIS, TENN.

Hori & Nagami—Beeman & Grace—Hibbit & Malle—Powell Quintet—Lulu Coates Co.

MARCUS LOEW CIRCUIT

Week of August 28, 1922

NEW YORK CITY

American (First Half)—Artois Bys.—Nat. Burns—Sheehan & Richards—Craig & Calto—C. Wesley Johnson & Co.—Stevens & Laurel—Fry & Rogers—Hart, Wagner & Eltis—Mykoff & Vanity. (Second Half)—John & Ella Burke—Saxton & Goulin—Monte & Lyons—Melody Land—Gertrude Saunders—Moore & Elliott—Weber, Beck & Fraser.

Boulevard (First Half)—Kafka & Stanley—Rose Allen—Brown, Harris & Brown—Jans & Whallen—Elizabeth Salti & Co. (Second Half)—Frear, Baggott & Frear—Peggy Brooks—Jeff Healy & Co.—Broadway Snapshots.

Delaney Street (First Half)—Rekoma—Stewart & Martin—Coughlin & Taylor—Noel, Lester & Co.—Carey, Bannon & Marr—Lorden Sisters. (Second Half)—Collins & Dunbar—Loney Nase—Craig & Catto—Homer, Lind & Co.—Eckert & McDonald—Harvard, Bruce & Winifred.

Avenue B (First Half)—Joel Flynn's Minstrels—Renard & West—Toyland Follies. (Second Half)—Manicure Shop.

Greeley Square (First Half)—Sexton & Griffen—Four Higgie Girls—Eckert & McDonald—Stepping Around. (Second Half)—Yoho Japs—Lew Hawkins—Brown, Harris & Brown—McCormack & Winchill—Little Pippifax & Co.

National (First Half)—Yoho Japs—Peggy Brooks—Chas. Mack & Co.—Weber, Beck & Fraser—Kola & Jackson Co. (Second Half)—Nat. Burns—Roland Kelly & Co.—McCoy & Walton—Synopacted Seven.

Orpheum (First Half)—Collins & Dunbar—Loney Nase—Monte & Lyons—Fred La Reine & Co.—McCormack & Winchill—Daley, Mack & Daley. (Second Half)—Noel Lester & Co.—Stewart & Martin—Four Higgie Girls—Fred Heider—Stepping Around.

State (First Half)—John & Ella Burke—Gertrude Saunders—Weston & Eline—Permane & Shelly—Mme. Du Barry & Co. (Second Half)—Ambler Bros.—Stevens & Laurel—Hart, Wagner & Eltis—Grace Cameron & Co.—Royal Pekin Troupe.

BROOKLYN

Metropolitan (First Half)—Frear, Baggott & Frear—Mack & Reading—Jeff Healy & Co.—Raynor & Merritt—Cameo Revue. (Second Half)—Kafka & Stanley—John Jess & Co.—Jans & Whallen—C. Wesley Johnson & Co.

Fulton (First Half)—Paul Shine & Co.—Roland Kelly & Co.—Lew Hawkins—Zaza & Adele. (Second Half)—Georgalis Trio—Taylor, Macey & Hawks—Chas. Mack & Co.—Jim Reynolds—Elizabeth Salti & Co.

Gates (First Half)—Harvard, Bruce & Winifred—Eddie & Leonard—Jim Reynolds—McCoy & Walton—Melody Land—Hart & Diamond—Phil Davis—Renard & West—Raynor & Merritt.

Palace (First Half)—Manicure Shop. (Second Half)—Carey, Bannon & Marr—Mykoff & Vanity.

Victoria (First Half)—Georgalis Trio—Florence Perry—Homer, Lind & Co.—Taylor, Macey & Hawks—Broadway Snapshots. (Second Half)—Daley, Mack & Daley—Rose Allen—Coughlin & Taylor—Weston & Eline—Cameo Revue.

Lincoln Square (First Half)—Arch & Veda—Walters & Gold—John Jess & Co.—Harry Antrim—Ambler Bros. (Second Half)—Rekoma—Mack & Realey—Frey & Rogers—Permane & Shelly—Kola & Jackson Co.

BOSTON

(Full Week)—Margot & Francois—Rainbow & Mohawk—Haig & La Vere—Wyatt's Lads & Lassie.

BUFFALO

Van & Emerson—Wahl & Francis—Roberts & Boyne—Tom McRae & Co.—"Yachting."

LONDON, CAN.

(First Half)—Melroy Sisters. (Second Half)—Montambo & Nap—Lee Mason & Co.—Calvin & O'Connor.

MONTREAL

Shadowettes—Arnold Gramer—The Poster Girl—Demarest & William—Clay, Crouch & Co.

OTTAWA

Cowboy Williams & Daisy—Alf. Ripon—Eddie Clark & Co.—Wilson & Kelly—Gerber Revue.

PROVIDENCE

(First Half)—Franchini Bros.—Bent & Clare—Cliff & Edwards—Mme. Du Barry & Co. (Second Half)—Frank Cornell.

TORONTO

Bender & Herr—Brown & Elaine—Marie Russell—L. Wolfe Gilbert & Co.—Road to Vaudeville.

BALTIMORE

Carl & Emma Mabel—"Putting It Over."

NEWARK, N. J.

Leo Zarrell Duo—Shea & Carroll—Morgan & Grey—Hawkins & Mack—Songs and Scenes.

SPRINGFIELD, MASS.

(First Half)—Hart & Diamond—Walters & Gould—Frank Cornell & Co.—Mason & Bailey—Royal Pekin Troupe—Franchini Bros.—Bent & Clare—Cliff Edwards—Mme. Du Barry & Co.

PALISADES PARK, N. J.

The Morellos—Joe Fanton & Co.

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CIRCUS

Barnes, Al. G.—Wooster, O. 23; Mansfield, 24; Marion, 25; Columbus, 26. Gollmar Bros. Circus—Platteville, Wis., 23; Beloit, 24; Richland Centre, 25; Stoughton, 26. Hagenbeck-Wallace Shows—Coshocton, O., 23; Zanesville, 24; Mt. Vernon, 25; Urbana, 26. Main, Walter L.—Plattsburg, 23; St. Albans, Vt., 24; Richford, 25; Burlington, 26; Bennington, 28; Chatham, N. Y., 29; White Plains, 30; Peekskill, 31; Poughkeepsie, Sept. 1; Danbury, Conn., 2. Ringling Bros. and Barnum & Bailey combined—Seattle, Wash., 22-23; Tacoma, 24; Portland, Ore., 25; Salem, 26. Robinson, John—Lebanon, Ky., 23; Greencastle, Ind., 24; Paris, Ill., 25; Litchfield, 26. Sells-Floto Shows—Oakland, Cal., 23; San Francisco, 24-27; San Jose, 28; Stockton, 29; Fresno, 30; Hanford, 31; Bakersfield, Sept. 1; Taft, 2.

EMPRESS RE-OPENS SEPTEMBER 3

The Empress Theatre in Grand Rapids, will be reopened for the season on September 3, playing its regular policy of big time Keith vaudeville. The Sunday opening will be for the first week only, the shows for the remainder of the season to open on Mondays, as usual. Arthur Blondell books the house.

THE MARSHONS IN NEW ACT

Los Angeles, Aug. 19.—Miles and Jack Marshon, recently in "The Passing Show of 1921," are preparing an entirely new Oriental dance revue in which they will tour vaudeville. Special music has been composed by Robert Kinsman. Miles Sharon is a female impersonator.

KLEIN BROTHERS FOR LOEW

The Klein Brothers who will be seen with a Shubert unit during the coming season are headlining the bill at Loew's State this week. They will also play a few more of the Loew houses before the opening of the unit.

BLAUDIN LEAVES CARRELL

Harry Blaudin who booked several houses for the Carrell Agency at Chicago, has severed his connections with that office and is now in New York where he is associated with the Charles F. Thompson Scenic Studios. Blaudin was with the Carrell office for the past ten years.

DOWLING UNIT REHEARSING

The "Eddie Dowling Unit show "Hello Miss Radio" went into rehearsal this morning. The show is by Eddie Dowling, with lyrics by Raymond Klages, and music by Bert Coates.

In the cast are Fred Hildebrand, Vera Michaelena, William Ormsby, Ben Lynn, Dixie O'Neil, The Columbia Quartette and Jules Saronoff.

ROGERS IN NEW YORK

Harry Rogers, Chicago producer and agent, is in New York, where he is selecting talent from the Harry Walker office, for twenty new acts he is producing this coming season.

ARTHUR S. LYONS

Presents

HAM TREE HARRINGTON

(The vast pocket Bert Williams)

Sensational Comedian and Star of

"STRUT MISS LIZZIE"

Signed as Principal Comedian and

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THE PARK MUSIC HALL

For Coming Season, Sept. 1



CRAIG CAMPBELL

Distinguished Tenor, Assisted by

HECTOR MacCARTHY

PIANIST

FEATURING HECTOR MacCARTHY'S NEW SONG SUCCESS

"THE MUSIC OF A BABY"

KEITH'S THEATRES

BRUNSWICK SEPT. RELEASES

The Brunswick Record Company's list for September includes seven popular dance records and two popular vocal numbers.

Popular dance numbers are by Fenton, Isham Jones, Bennie Krueger, Oriole Terrace and Gene Rodemich orchestras. They are 2286 "Birdie," Yankee Doodle Blues; 2295 "Send Back My Honey Man," "Count the Days"; 2294 "Georgette," "Keep on Building Castles in the Air"; 2293 "Barcarolle" (fox trot), "Kicky Koo"; 2290 "Bamboo Bay," "Broken Hearted Blues," and 2291 "Neath the South Sea Moon," "It's Up to You." Also, 2292 "State Street Blues," "Hot Lips," a special dance record by "The Cotton Pickers," a southern orchestra.

Vocal selections are by Billy Jones, Hart and Shaw, and Margaret Young. They are: 2296 "Rock Me in My Swanee Cradle," "Sunshine Alley," and 2297 "Nobody Lied," "Oh! Is She Dumb."

HANDY MAKES VOCAL RECORD

The first of the vocal recordings made by W. C. Handy, of one of his own publications was "Year After Year," which was recorded by the author, Dave Hoffman.

ROLLS AND RECORDS

RUTH ROYE WITH COLUMBIA

One of vaudeville's most popular comedienne, Ruth Royce, has been signed as an exclusive artist, by the Columbia Graphophone Company, which is coincident with the release by the Columbia of one of their well known "blues" singers, Marion Harris.

Miss Royce has not recorded any songs for the Columbia as yet, and no releases of her records are scheduled until late in the fall. The reason for this is that the Columbia wishes to receive the full benefit of Miss Royce's exploitation of her numbers and want to record only the late songs that she will sing in vaudeville the coming season.

The type of comedy and character songs that Miss Royce sings in vaudeville will be featured on Columbia Records, and test disks made are said to have all of the inimitable qualities that Miss Royce's efforts have on the stage. This is the comedienne's first contract with a recording company.

CAMEO BUSINESS BIG

Although both the Bridgeport and Framingham factories of the Cameo Record Corporation are working night and day in effort to fill out Cameo Record orders, ground was broken last week for an addition to the Bridgeport plant, which will also be a steel fire-proof structure.

One hundred new presses will be installed in the addition to the plant, fifty of which are ready for immediate installation. Work is being rushed on the annex and it is expected to be finished some time in September.

An unusual volume of business is being done by Ben Baer, Cameo record sales representative, at the Merchandise Fair at the Grand Central Palace, which is open only to buyers, who are flocking to the Fair from all parts of the country.

PRATER IS SOUTHERN REP.

Dewey D. Prater has been appointed southern representative for the New York Recording Laboratories, Inc., to sell Paramount records in the south. Prater is a song writer.

HILLEBRAND RECORD RELEASED

A comedy vocal record by Fred Hillebrand is being released early in September by the Cameo Record Corp. The disk is (255) "In My Home Town"—"Susie," and will be put out as a special.

SIGNS WITH BRUNSWICK

Marion Harris, in vaudeville, and well known for her "blues" phonograph records, signed an exclusive contract to record for the Brunswick records last week, on the termination of her contract with the Columbia Graphophone Company. The Columbia in the past advertised Miss Harris's records extensively and were prime factors in making her reputation. Miss Harris, in addition to boosting her numbers in vaudeville, is known as an ambitious worker and frequently visits dealers while on the road and boosts the sales of her records.

The first Brunswick releases of Miss Harris's records will be about September 1. 2309 (A) "My Cradle Melody," (B) "I'm Just Wild About Harry," being the first record, issued as a special.

"MAMIE SMITH BLUES" RELEASED

The Okeh Record Company is making a special release this week of one of the most popular blues it has ever received insistent orders for. The big blues number is entitled "Mamie Smith Blues," and is about Mamie Smith herself, done in clever style. "Alabama Blues" will back the "Mamie Smith Blues" record.

FRISCO MANAGER IN NEW YORK

P. S. Kantner, branch manager of the Columbia Graphophone Company in San Francisco, was in New York last week visiting the main office and conferring with departments. Mr. Kantner was recently promoted to be branch manager.

SAN FRANCISCO RIALTO THEATRE FOR SALE, LEASE OR RENT

1400 seating capacity—fully equipped, including large Wurlitzer organ. It's a combination house, located on Market Street in the center of the theatrical district. Satisfactory inducements to right party. For further information write or wire 168 Golden Gate Avenue, San Francisco, Calif.

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IN TEN MINUTES OF SINGING AND ACROBATIC DANCING

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In his fairy tale, "IN YEARS TO COME"

ATTENTION, VAUDEVILLE ACTS

New England's leading Independent Agency. Good Vaudeville Acts Wanted. Short jumps.

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We will write, rehearse and show your act; if accepted, will get you a route.

WE CAN BOOK TWENTY-FIVE REAL COMEDY ACTS NEW IN THE EAST.

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PERMANENT WAVE BOBBED HAIR \$23.00 ENTIRE HEAD

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DALEY, MAC & DALEY

AFTER CONCLUDING THREE SUCCESSFUL SEASONS FOR THE KEITH OFFICE, PLAYING FIFTY WEEKS THIS SEASON, INCLUDING THE NEW YORK PALACE. THE ACT HAS BEEN ROUTED OVER THE PANTAGES CIRCUIT, AND IS BOOKED UNTIL 1924. AT PRESENT THE TRIO ARE PLAYING THE NEW YORK LOEW HOUSES. BEST REGARDS TO ALL OUR SKATING FRIENDS.

JUST ANOTHER HIT!

ALL FOR THE LOVE OF MIKE

A MILLION LAUGHS!

Better than
"WHEN FRANCES
DANCES WITH ME"

DOUBLE VERSIONS
ARE A SCREAM



HERE'S YOUR COPY
SING IT NOW

All For The Love Of Mike
COMIC WALTZ SONG

By HARRY PEASE
ED G. NELSON
and
HARRY TOBIAS

Valse moderato

My sis-ter Kate gave a par-ty last night, And all of her girl friends were there, — They

spoke-a-bout all of the chan-ces they had, To mar-ry some big mil-lion-aire, —

Ma-ry O' Bri-en said "Girls I'm not ly-in', But I gave up beaux by the score," — Then

my sis-ter Ka-tie said, "Lis-ten, my la-dy, What I did for one I a-dore!" —

CHORUS

"I gave up Jim-my Ro-gers, who owns two ga-rag-es, All for the love of Mike,
up Jim-my Ro-gers, who owns two ga-rag-es, All for the love of Mike,
up Jim-my Ro-gers, who owns two ga-rag-es, All for the love of Mike,
up Jim-my Ro-gers, who owns two ga-rag-es, All for the love of Mike,

I gave up Tim Mc I-ver, the tax-i-cab driv-er, All for the love of
I gave up a swell sail-or, a doc-tor and tail-or, All for the love of
And to keep things in or-der, I took in a board-er, All for the love of
I gave up Bil-ly Stick-les, his fath-er makes pick-les, All for the love of

Mike, I've had of-fers from this one and of-fers from that one, Now
Mike, I've had butch-ers and ba-kers and can-dle-stick mak-ers, Now
Mike, I've had big pol-i-ti-cians who held great po-si-tions, Now
Mike, I gave up Pug-nose Tom-my and freck-le face John-ny, Now

you can think just what you like, And be-gosh, I'm not josh-in', I'm
you can think just what you like, Since a year from our mar-riage, I'm
you can think just what you like, Ma-ry Pick-ford sent her thanks, 'Cause
you can think just what you like, I threw down Wil-lie Win-gers, Who

tak-in' in wash-in' All for the love of Mike, "I gave
push-in' a car-riage, All for the love of Mike, "I gave
I gave up Fair-banks, All for the love of Mike, "I gave
eats with his fing-ers, All for the love of Mike, "I gave

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Go Wrong
With a
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Sing a
Feist Song
Be a
Stage Hit

FRANKO IN TAXI MIX-UP

Nathan Franko, the orchestra leader now at the McAlpin Hotel, had Samuel D. Jacobsen, a taxi driver, arrested last week after the latter had called him a "cheap skate" for arguing about a fare of \$1.60 which the chauffeur charged for a trip from Nineteenth street and Broadway to the McAlpin Hotel. When Franko refused to pay, the two went to the West Thirtieth Street Police Station to have the charge arbitrated by the police lieutenant, who said that \$1.10 was the proper taxi rate for the distance.

Jacobsen then called Franko a "cheap skate" and the musician had him arrested. The magistrate, in the night court, settled the matter by finding the chauffeur guilty of disturbing the peace and suspending sentence, at the same time ruling that the orchestra leader should pay the original charge of \$1.60. Franko gave the taxi driver \$1.75, which included a tip.

RICHMOND AND STOCO COMBINE

CHICAGO, Aug. 19.—Eddie Richmond, formerly with Sophie Tucker, and Sal Stocco who is one of the best music arrangers in the west, have combined with an 11-piece orchestra to open at the Edgewater Beach Hotel, Chicago, beginning Sept. 5. The orchestra will be known as Eddie Richmond and his Edgewater Beach Orchestra. All the men in the new organization have been specially selected so that the new combination should prove a treat for the patrons of this popular North side hotel.

SATTERFIELD MAKING RECORDS

Tom Satterfield, who is playing at the Cafe Martin, Atlantic City, was in New York last week making test records for several of the phonograph companies.

At one of the laboratories he made four test records and every one was declared to be perfect. He has not yet signed an exclusive contract as he wishes to look the field over before committing himself. Satterfield makes all of his own arrangements and they seem to lend themselves to phonograph recording remarkably well.

JOCKERS AT WOODMANSTEN

Al Jockers, who has been playing at the Woodmansten Inn all summer, will remain there with his orchestra during the coming season. There are seven men in the combination at present.

The Woodmansten Inn has just been redecorated and rebuilt, a Crystal and Palm Room being added, making the Inn one of the most unique, as well as one of the most pleasant resorts of its kind in or about New York.

Joe Pani, the proprietor, has extensive plans under way for the coming season. He owns several other places besides the Woodmansten, and he has appointed Jockers as his general musical director.

SELVIN FOR BOARDWALK

Ben Selvin and his orchestra, which has been seen and heard for several seasons at the Moulin Rouge, will go into the Boardwalk in a few weeks, replacing Barney Rapp, who goes to the Hotel Sinton, Cincinnati.

NOSSOKOFF AT FOSTER'S

Harry M. Nossokoff is directing a seven-piece orchestra at Foster's Cafeteria, Pittsburgh. This is in addition to his work at night, when he directs the orchestra at the Hotel Chatham.

ORCHESTRA NEWS

REVUE AT LELAND HOUSE

Sidney Claire and Lester Santley put on a Plantation revue at the Leland House, Schroon Lake, which was the headquarters for band and orchestra men during the last few weeks. Many of the leading publishers and song writers of New York, who were spending their vacations there, took part. Eight chorus girls were picked from among those present, hiding their beards under a layer of burnt cork.

HALLETT RETURNING TO N. Y.

Mal Hallett and his orchestra reopen at the Roseland Dance Palace September 8, where they will play opposite Sam Lanin as they did last season. Joe Gold and Jules Levy, who have been filling in for the Hallett orchestra, return to the Audubon dance resort.

Leo Erdody and his famous orchestra, which, with the Hallett orchestra, are under the direction of Morris and Dody, open at the Rainbow Dance Palace about September 15.

NOSSOKOFF AT CHATHAM

John Nossokoff, the Pittsburgh orchestra director, is now featuring a five-piece dance combination at the Hotel Chatham, that city. This orchestra is said to be one of the best in the Middle West. Harry Nossokoff, pianist, is the director.

ANDREW'S SEASON CLOSING

Ed Andrews and his nine-piece orchestra will soon complete their summer season at the Lyonnur Ballroom, Marlborough, Mass. This popular resort is on one of the picturesque highways of Massachusetts that is much traveled by society folk, many of whom have heard the orchestra and like it.

MAXWELL SIGNS SERENADERS

Joe Maxwell has signed the Original Five Serenaders for his production under a thirty-eight week contract. Harry Walker represented the band, which consists of Harry Ford, Michael Dusso, Harry Sussman, Mac Miller and Nicholas Vitalo. They are scheduled to open Aug. 28.

WOODMEN HAVE BIG BAND

The Woodmen of the World, a fraternal organization, have a band of forty men, under the direction of Oscar C. Belden. They are now playing at various fairs, dances, carnivals and in some of the open-air amusement resorts about the city.

SPECHT TO STAY AT ASTOR

Paul Specht has agreed to remain at the Hotel Astor during the winter season. In order to do this he has had to refuse four bona fide offers from other big Broadway cabarets.

KNICKERBOCKER IN REPERTOIRE

Taylor and Stratton's Knickerbocker Players which closed a summer run at Forest Lake Park, Palmer, Mass., Aug. 5, will play three more weeks of Park dates, after which it will tour through New England in a repertoire of high class plays.

MILTON LEE SIGNS

Milton Lee has been engaged by Julius Michaels for his "Runaway Girls."

FLOTILLA FOR BROADWAY

Yerkes' S. S. Flotilla Orchestra will remain at Feltman's, Coney Island, until September 18. After that the combination will be seen at a Midnight Supper Club along Broadway. The peculiar feature is that this club will be their own and is to be known as "The Night Boat."

The orchestra will be the central attraction with perhaps a prominent Broadway singing-comedian as chief entertainer and host. Interior decorations, costuming and effects will all be in keeping with the name. Mr. Yerkes is not yet prepared to make public the site chosen nor the name of the man selected as entertainer, but promises that plans are now almost fully matured and that New Yorkers are in for a pleasant surprise.

The S. S. Flotilla orchestra is specially coached and has all its music specially arranged by Adrian Schubert, formerly first cello of the Metropolitan Opera House orchestra. Schubert spends three days a week rehearsing the boys and spends his spare time devising novel orchestrations.

LIGHTNING HITS STUDIO

During the big thunderstorm last week, Adrian Schubert, arranger and coach for Harry Yerkes' Orchestras, was busily at work in the Yerkes studio, Metropolitan Opera House building, making an arrangement of the Wooden Shoes number from the "Spice of 1922." Suddenly a blinding flash of lightning came through the window, hit a radiator pipe, followed this pipe through the wall and flicked out the electric lights in the outer office.

Mr. Yerkes and his secretary, Miss Bernard, came rushing into the studio when they heard Schubert's yells, and found him jumping and dancing around the floor with excitement. Luckily he was unhurt, although the wall was considerably blackened where the bolt of lightning had hit.

BARGY IN NEW YORK

Roy Bargy, director of the Paul Benson orchestra, now playing on Young's Pier, Atlantic City, was in town this week making arrangements for the coming season.

PENNSYLVANIANS BOOKED

"Waring's Pennsylvanians" have been engaged for an eight-week tour of the Balaban and Katz, Chicago theatres, and are being featured this week at the Riviera Theatre, where they are going over strong.

DAVIS ORCHESTRA AT TENT

One of Meyer Davis' orchestras opened at The Tent Monday night. Jack Shilkret, who has been conducting the orchestra at The Tent, remains with the new combination.

JACKSON AT LAFAYETTE

Franklin Jackson and an orchestra of six men will be at the Hotel Lafayette, Washington, D. C., during the coming season. Jackson was formerly with Sideman at The Shoreham.

LADIES' ORCHESTRA BOOKED

The Ladies' Syncopated Dance Orchestra has been booked for vaudeville, club and cabaret work during the coming season by Paul Specht.

LOPEZ'S SUCCESS MARKED

Vincent Lopez, who, with his orchestra, is being held over at the Palace because of the success of his act, is an example of what can be done by pursuing an idea with intelligence. Lopez received a college education but had a natural love of music. He drifted into the orchestra line and for a time had a five piece jazz combination playing around New York.

Pat Rooney heard Lopez and signed him up for Rooney's vaudeville production, "Rings of Smoke." Lopez remained with this for a couple of seasons and then went with Rooney into "Love Birds" which enjoyed a good Broadway run and later went on tour.

Following "Love Birds" Lopez played at Ross Fenton Farms, Asbury Park, and while there was offered the contract for the Pennsylvania Grill. He opened at the big hotel last October and has been there ever since.

Some time ago he conceived the idea of going into vaudeville. He knew that if he wanted to make the success he sought, he would have to do something original. Lopez' college education gave him a knowledge of chemistry and electricity and he now saw the opportunity to put these talents to use with the results evident in his Palace showing. Harry Weber and Walter Meyers of the Harry Weber office, heard the orchestra, learned Lopez' plans and proceeded to book the orchestra at the Palace.

Lopez has been approached by a prominent Broadway manager and has been asked to supervise and devise new lighting effects. He is about twenty-six years old and of Spanish extraction.

GRILL PROP. FILES ANSWER

The answer filed last week by Joseph Pani, proprietor of the Knickerbocker Grill, at Broadway and Forty-second street, to the suit brought against him for \$6,943 damages, by Edward George Elkins, orchestra leader, alleging breach of contract, sets up the defense that Elkins' band was not up to the standard of refinement required by the restaurant.

Pani admits that he signed a contract whereby Elkins and his band of eight men were to be employed at the price of \$1,800 a week from September 27, 1921, to September 23, 1922. Elkins was discharged on April 8, Pani says, but an extension until April 30 was given him in order that he might obtain another engagement, in return for which favor Elkins agreed that the contract be mutually cancelled and terminated.

The trouble with Elkins' orchestra, according to Pani, was that it was too loud, that there was too much brass in it, that the musicians smoked cigarettes right in the main dining room, danced and flirted with the feminine patrons and talked loudly to one another. Pani sets forth that he was forced to build a special canopy around the orchestra stand, at a cost of \$13,000, in an effort to soften the tones of the music.

STADIUM CONCERTS CLOSE

The series of concerts presented at the Lewisohn Stadium, the fifth in the annual series, were the most successful in point of receipts, attendance, and presentation, according to the management of the Stadium. The series closed tonight.

CONFREY FOR VAUDEVILLE

Zez Confrey, composer and pianist, will be seen in vaudeville this year at the head of his own orchestra.

AL FRABELL EMMA
AMERICAN SUPREME WIRE ARTISTS LOEW CIRCUIT

TOM SATTERFIELD and his ORCHESTRA

now appearing at
MARTIN'S :: :: Atlantic City

\$10,000 FOR THE ACTORS' FUND

How the actor can with \$2.00 secure \$10,000 for the Actors' Fund.

The CLIPPER has received \$5,000 from a gentleman interested in the theatrical profession.

This sum is to be given to the Actors' Fund, if professionals (and others) will become annual members of the Fund at \$2.00 each (a life membership at \$50.)

If they will subscribe enough membership to reach a sum of \$5,000, this sum with the donation of \$5,000 will be handed to the Fund.

Here, men and women of the theatre, is your chance—at only \$2.00 each—to help your great and needy charity.

Do it now!

There is also a "lay membership" for those not in the profession. Come on, let us help the great Actors' Fund which does so much for you.

McCLELLAN LEFT ALL TO WIFE

The will of Louis S. McClellan, vaudeville producer, who died July 17 at the New York Hospital following an operation, filed and admitted to probate yesterday in the Surrogate's Court, gives his entire estate, estimated at about \$2,500 in personalty, to his widow, Emma Kelly McClellan, of 160 Wadsworth avenue, the Bronx, who, without bonds, he named also as the executrix.

The will, executed April 23, 1910, at Crary, N. D., was witnessed by Edgar Anderson, president of the Bank of Warwick, N. D. Because of the smallness of the estate and to save expenses of taking the testimony of the subscribing witnesses by deposition, Ceole Gird, of 42 West Thirty-seventh street, who was familiar with the handwriting of the testator and subscribing witnesses for the past ten years, identified the signatures of the three before the Surrogate.

PENN RE-OPENS SEPTEMBER 4

PHILADELPHIA, August 22.—The William Penn Theatre will re-open here Labor Day, Monday, September 4. The programs will be made up of Keith vaudeville acts and a feature picture, the Stanley Company booking the pictures. George W. Metzel, the manager of the William Penn, who is spending the summer at Atlantic City, will again be in charge.

During the summer the theatre has been entirely renovated and redecorated. Mr. Metzel predicts a return to normal business in the theatres during the coming season.

CHARLES/GROHS OPENING SEASON

Charles Grohs and his company, known as Baraban, Grohs & Company, with Jonathan Haws, will open their season at the Fordham Theatre, on Monday. According to Grohs the act cost close on to five thousand dollars to equip. It has been routed over the Keith Circuit.

ROONEY & BENT ROUTED

Rooney and Bent will open on a twenty-week tour of the Keith theatres at Washington on September 4. At the completion of their contract they will open in their three-act musical comedy, "Rings of Smoke."

MOROSCO GETS NEW PLAY

Oliver Morosco has secured a new play from the pen of LeRoy Clemens and John B. Hymer. The new piece is entitled "The Hurdy-Gurdy Man" and it will be placed in rehearsal in a few weeks and produced on the Coast.

"EL CAPITAN" REVIVAL

BALTIMORE, Md., July 24.—John Philip Sousa's famous light opera, "El Capitan," is to be revived here next week and will be seen at Carlin's, with De Wolf Hopper in his original role.

VIOLET & LOIS FOR PANTAGES

Violet and Lois have been routed for an entire tour of the Pantages Circuit. They will open at Minneapolis on Sunday, starting the tour from that point.

PASSPART GETS FOREIGN RIGHTS

W. L. Passpart, the foreign vaudeville agent has secured the foreign rights for "Tons of Money." Passpart will produce the show in Germany, Austria, Hungary, Poland and Jugo-Slavia. He will start work on production for the show in Berlin for this season.

JUST OUT McNALLY'S BULLETIN No. 8

Price, One Dollar Per Copy

Gigantic collection of 140 pages of new, bright and original vaudeville comedy material, embracing everything that can be of use to the performer, no matter what sort of an act, monologue, parody or all-in-bis he may require. Reiterating that McNally's Bulletin No. 8 is bigger in quantity and better in quality than ever before, the price remains as always, one dollar per copy. McNally's Bulletin No. 8 contains the following gift-caps, up-to-date comedy material:

- 21 SCRAMBLING MONOLOGUES. Each one a positive hit.
- 12 SCRAMBLING ACTS for two males. Each act an applause winner.
- 11 ORIGINAL ACTS for male and female. They'll make good on any bill.
- 30 SURE-FIRE PARODIES on all of Broadway's latest song hits.

GREAT VENTRILOQUIST ACT entitled "The Clow Dancer"—It's a riot.
BOOF-LIFTING FEMALE ACT. This act is a 34 barrel, sure-fire hit.
BATTILING QUARTETTE ACT. This act is alive with humor of the rib-tickling kind.
4 CHARACTER COMEDY SKETCHES. A screen from start to finish.
9 CHARACTER BURLESQUE entitled "Oh! Pa-pa." It's bright, breezy and bubbles over with wit.
12 MINUTEL FIRST-PARTS with side-splitting jokes and hot-shot cross-fire gags.
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DEATHS

GENEVIEVE WARD, American actress, died August 18, in Hamstead, England, at the age of eighty-five.

Miss Ward was born in New York City, and was the daughter of Mr. and Mrs. Samuel Ward, who were prominent in New York society a generation ago. In her childhood she had an unusually pure and melodious voice, which resulted in her being sent to Europe to study under great music masters in France and Italy. While thus engaged she met and married Count Constantine de Guerbel, considered a perfect match. A few weeks after her marriage Miss Ward made her first appearance on the operatic stage. This was in 1855, when she was 18 years old. She appeared under the name of Ginevra Guerrabella, at Bergamo, in "Stella da Napoli." Her success was gratifying and she resumed her studies, later achieving other triumphs, in Milan, London, Paris and New York. Her return to her native city proved disastrous; the climate affected her health and after an operation her voice, for operatic purposes, was hopelessly impaired.

For the next eleven years she remained in this country, teaching the art of singing, and then realizing that her voice was still good for the spoken drama, returned to England in 1873 and began what proved to be her real career. Her first appearance on the theatrical stage was at the Theatre Royal, Manchester, as Lady Macbeth, and she was instantly hailed as an actress of exceptional power and charm. Her first appearance in London was in "The Prayer and the Storm," in March, 1873, and was followed with "The Hunchback," in company with Charles Wyndham, and with Rebecca in "Ivanhoe," at the Drury Lane Theatre in 1875.

In Memoriam
TONY PASTOR
Died Aug. 26, 1908
JOHN LE CLAIR

In 1879 she had already been recognized as one of the leaders of the English-speaking stage, and her greatest achievement came in that year 1879 when she took the Lyceum Theatre, London, organized her own company and produced on August 21, H. C. Mervale's powerful drama "Forget Me Not," herself assuming the role of Stephanie de Mohriart. The performance was the sensation of the season in London and for several subsequent seasons she devoted herself to repeating performances in every English-speaking country, until the play had been given more than two thousand times.

Later she played chiefly Shakesperian parts and at seventy-five rendered versatile, youthful roles. At eighty-four she gave powerful performances of Volunna in "Coriolanus" and other plays. About four years ago she published an interesting autobiographical volume entitled "Before and Behind the Curtain" and was also made a Dame of the British Empire, and later received from the French Society of Authors a rich souvenir volume containing the signatures of nearly all important contemporary French men and women of letters, as a token of the admiration and respect of the French for the English stage.

MRS. ADA MORTON, actress, whose stage name was Ada Wernell, died last week at the Brunswick Home, Amityville, L. I., where she had been a guest of the Actors' Fund of America for the past year. She was 59 years old.

Mrs. Morton was born in London, May 9, 1853, and made her first appearance on the stage at Queen's Theatre, London, in 1872. She came to this country in 1873 as a clever dancer in the second production of the "Black Crook." She was in the original cast of "The Phoenix," Wood's Museum, Philadelphia, when Milton Nobles was the leading man. In 1881 she was the leading traveling company, with Milton Nobles and others. In later years she played the part of the mother in Griffith's production of "Faust." She made her last appearance on the American stage in Kirk La Shelle's "The Virginian," in 1907. Mrs. Wernell was obliged to retire from active service by reason of failing health.

In 1880 she was married to George Morton, who was well known to the stage. She and her husband became guests of the Actors' Fund Home at West Brighton, Staten Island, in 1908. George Morton died in 1917 and she remained a guest at the Home until last year, when she became a permanent invalid requiring constant care of a physician. She was therefore placed in the Brunswick Home. Both Mr. and Mrs. Morton had been staunch members of the Actors' Fund for 25 years. Funeral services were held from Campbell's Chapel and interment at the family plot at Rhinebeck, N. Y., beside her husband.

MISS DORA GOLDWATHE, retired actress, died last week at Amityville, L. I., where she was a guest at the Brunswick Home.

She made her first appearance on the stage in the seventies at the Boston Theatre, Boston, under the management of Junius Brutus Booth. She came to New York in the eighties and appeared at the Union Square Theatre in "My Partner," with Louis Aldrich and Charley Parloe, when she played the leading female role. This was her best part and the play for which she was best known, and longest identified.

Her last appearance was made with Louis Mann and Clara Lipman at the Hacket Theatre in "Julia Bon Bon," in January, 1906. Since that time she has lived in retirement. She was a member of the Professional Women's League and a life member of the Actors' Fund of America. Funeral services

were held Tuesday from the Funeral Church and interment at Evergreen Cemetery.

LESTER HOWARD, vaudeville performer, died suddenly at his home in Buffalo, N. Y., on August 12th. He was formerly a member of "The Red Hot Stove" and "The Novelty Four." Mr. Howard is survived by his wife, Mrs. Lester Howard.

ARCHIE H. ELLIS, actor, and for many years manager of the Star Theatre, Brooklyn, died at his home, Stony Point, N. Y., last week. Funeral services were held at the Stony Point Presbyterian Church on Thursday at 2.30 p. m.

Mr. Ellis was born in Philadelphia and started his theatrical career as a circus clown. Later he took up juggling and other specialties and became a favorite in the variety theatres. His sister married L. C. Behman, of the Hyde & Behman firms, with which Mr. Ellis was for a long time connected, managing their theatres in Chicago in 1905 and later taking command of the Star. In 1906, following the death of Henry Behman, he was elected secretary and treasurer of the Hyde and Behman Amusement Company, but stayed on at the Star as manager.

GEORGE H. DIAMOND died Aug. 15 at Harrisburg, Pa. He was formerly well known as singer of songs illustrated with slides, also with moving pictures.

FILM MAGNATE'S WIDOW WEDS

Mrs. Florence E. Rock, third wife and widow of William T. Rock, motion picture magnate and one of the founders of the Vitaphone Company, of which he was at one time president, was married to J. H. Berk, insurance broker, of 25 Dey street, on Saturday evening at her beautiful home in Oyster Bay.

The will of the late movie magnate was an unique one, inasmuch as Mrs. Rock, his wife, was described as "Mrs. Florence Wood, my housekeeper," and he left her \$50,000, with the provision that she would forfeit her share if she contested the will. A separate petition was filed to the will by Florence E. Rock, widow of the testator, in which she agreed to its probate. The greater part of the Rock estate, variously estimated to be worth from \$5,000,000 to \$20,000,000, was left to John B. Rock, son of William T. Rock by his first marriage.

The second Mrs. Rock, who was known in burlesque as Sadie Montague, created a stir when, after she had been divorced and had remarried, she attempted three times to have the divorce decree set aside, charging collusion.

MARILYN FOR THE MOVIES

A motion picture with Marilyn Miller and Jack Pickford as the stars will be made shortly. It will be made in the East as Miss Miller who is under contract to Flo Ziegfeld for the "Sally" production which reopens in Boston on Labor Day will have to be in the east.

Miss Miller is said to have had a test while on the coast and it proved satisfactory.

Douglas Fairbanks, Mary Pickford and Jack Pickford are said to be financially interested in the new picture.

COSTUMER SUES WILSON

Jack Wilson, the blackface comedian, was named as defendant in a suit brought last week by H. Mahieu & Co., Inc., the costume house, for \$510 alleged to be due for goods sold and delivered to him. The action was brought in the Third District Municipal Court through the law offices of Ernst, Fox & Cane. Through Attorney Fred E. Goldsmith, Wilson filed a general denial to the complaint and also set up the defense that he is now in bankruptcy.

LEGION TO MAKE FILMS

The American Legion is to enter the motion picture industry, and has already begun work on a picture that will be released in the Fall. The Ince Producing Corporation is making the film.

Hanford MacNider, who was made a member of the Better Films Committee by Will H. Hays and who is the national commander of the Legion, said: "The Legion is interested in the production of motion pictures that will inspire good citizenship and faith in our Government and the people. We believe we can do a real service in pointing the way to the production of more wholesome films."

LETTER LIST

LADIES

Baron, Frances
Chester, Eliza
Cleo, Miss
Eddie, Jane
Ehle, Louis, Mrs.
Guisery, Nina
Howard, Jessie
Kelso, Joe, Mrs.
La Rue, Lucille
Pearson, Louise
Redmond, Monica
Rich, Mrs.
Richardson, Edna
Turner, Charlotte
Washington, Fannie

GENTLEMEN

All, Am'ar
Allen, Frank
Barker, Ivan
Bond, Al
Brennan and Mac
Crafts, Charlie
Dayson and Mare
Dean, George
Drummond, Cecil
Farrell, Jack
Farrell and Evans
Goode, J.

Kelso, Joe
Kent, Billy
Klinger, Russell
Loud, G. E.
Mansell, Ed
Mansell, H.
Marshall, G. O.
Mitchell, K. B.
Monte, Lou
Radford, Harry
Reilly, W. J.
Stirling, Arthur
Tommell, Harry
Tully, Richard
Wainwright, Wm.
Weidano, H.

REDELSHEIMER BOOKINGS

Lou Redelsheimer bookings this week are at the Gayety, Philadelphia, Phil Peters, George Adams, Lester Fad, Clara Fancy, Goldie Allen and Isabella Green. At the Olympic, New York, Harry Fields, Dixie Mason, Rot Sears and Kitty Star. At the Academy, Pittsburgh, May Belle.

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